



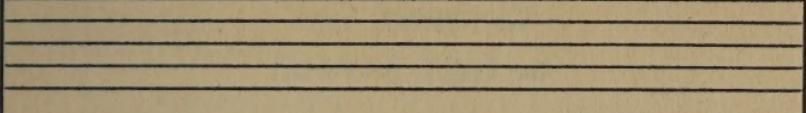
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Volume 111



Creative Singing

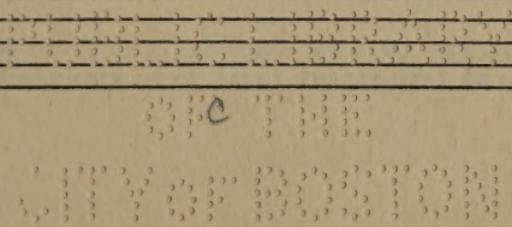
The Key to the Science of
Individual Expression

By

PAUL SAVAGE

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DEDICATION

This book is dedicated to a Searcher for Truth
who recognizes that each succeeding generation
must accept the responsibility of discovering
and using new and more beautiful expressions
for Eternal Principles, by means of which all
truly creative expression takes place

MY WIFE

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SECTION ONE

SECRET
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MAN'S ENDOWMENT
OR
ALL THAT HE HAS TO EXPRESS

THAT this book will be classed as radical is of little doubt; and, if radicalism means the uprooting of materialism, the classification is accepted at once.

All should study with reverence and love the records of those who have searched for and used Eternal Principles. These teachers are the great radicals when considered by the mass.

This book has been written for the open-minded lover of singing. Its proven principles are stated in no uncertain terms. No quarrel is sought with those who differ. Truth does its own work.

There are always truths which are stable working-formulae in the lives of some and which may be strenuously denied by others who are at that point of development where they simply cannot grasp these truths in certain of their applications. This applies to us all.

On the other hand we feel certain that those of greater attainment will not differ with us regarding

the principles involved though they may display greater wisdom in the field of application.

The art of singing is but one of life's expressions. It should be based on Eternal Principles, from which all true and beautiful expression comes, instead of on the quicksands of man-made methods, psychological analysis or scientific facts, which at their best are but "temporary truths."

When the material scientists with their facts understand why they are forced to contradict their previous findings, they will have arrived at that point where fundamental principles will hold their attention.

If the student complains that these teachings are too abstract or too idealistic, the reply is that the world's halting progress and present distress are due to lack of ideals in art and business; and that it has been through abstract reasoning and an application backed by Faith that we have as a priceless heritage records which embody Truth for the guidance of the past and present.

The science of astronomy proves that there is harmony and rhythmic order and not mathematical accuracy in the Higher Realms of the Universe, which man cannot taint in his race for a greater material power.

"As above, so below" is an old and truthful maxim pointing the way to the condition of harmony that will become evident in life as expression

becomes based upon realities or principles and not upon facts which are only temporarily acceptable.

It is imperative that humanity realizes that Creative Power does not originate on the plane studied by the material scientist or psychologist.

The plane of nature is like the negative of a photograph—a reversed reflection of that which it pictures and of that which originates all energies and their laws of expression.

Creative Force is irresistible and impersonal and will crush us ruthlessly when we do not recognize and co-operate with it.

The miller builds his mill beside the stream to utilize the current of power reflected in the water. The power is not in the water; it is in the law called gravitation which the water reflects. The water is unable successfully to oppose this force, having no power in itself that is great enough to offset gravitation.

The law of gravitation reflected in the flowing stream is in control, was here when man arrived and will remain after he has gone elsewhere. Creative expression comes as a reflection of Principles which in flowing outward into manifestation cut their own channels. These channels we call laws.

Principles embody their own energies and we must recognize that the amount and intensity of the energy at work is the cause of the channel's form, its depth and width. The principles are fix-

tures or realities; the channels or forms of expression are laws and are ever-changing. To illustrate: we can see that a shower will not cut channels, in its flow to the ocean, that are like those formed by the cloudburst, yet there is no contradiction of the law in evidence. Principles, expressing as energies, are in control and man progresses in proportion to his use of free will and desire as a means to keep himself attuned to these principles and their energies.

It is just so with the miller and his mill beside the stream. Let him fail to correlate with the energy reflected in the flowing water and his effort is swept away.

This homely picture symbolizes man's relation to life. As separate entities we have no power stored within our bodies, but we have that *within us*, which under free will plus desire we can cause to contact and give out unlimited amounts of natural Force, Wisdom and Love—or Power, Thought and Beauty, the three classes of energy that have created everything. Other than these three classes of energy there is no expression of any kind that is upbuilding.

For those who are willing and glad to know how to use these energies, that they may sing more beautifully, this book is written. There are those, however, who struggle to memorize the thoughts of others instead of seeking for understanding—who are satisfied to copy previous expressions, not having awakened to the necessity of creating their own

that they may develop. They fondly imagine that they can sit in the balcony of life's gymnasium and get strong as they watch others exercise and do the originating, which they strive to copy. They are either lazy or ignorant. For this class this book is unintelligible. It is possible, however, to awaken even in one of these that which will lead from the dead level of imitation and materialism to the higher planes of attainment and continuous development.

My reason for writing this book is to show how Universal Truths control singing just as they control all else. So far as is known, there is no book written as a guide for singers and their teachers that has not been based on some prejudice called a method or the secondary causes evolved by material scientists and psychologists *which can obtain but for a day*. We must either correlate with the three principles of natural Force, Wisdom and Love, or we might say with the energies of Power, Thought and Beauty, or be satisfied with relative failure and mediocrity.

We shall not hesitate to indulge in much repetition nor to use direct and simple English, being willing to sacrifice the possibility of literary excellence to the greater service of a more general understanding.

Man's organizations, methods and schemes have disappeared in exact proportion as they have been based on the two energies of mind over matter *only*,

on facts instead of realities, on tuition instead of intuition. The third energy of Beauty as quality has been neglected.

Old methods of business are disappearing. The schools and churches are subjects of heated debate. Old-time thinkers are appalled as each step ahead is taken, believing that our civilization is going to pieces.

It is moving day for the world.

It is foolish to think that in moving we are going into a poorer house. We are merely in that intermediate stage where we cannot rest in either the old or the new.

Progress is impossible without change and without progress there is no intelligent reason for anything, as it would be but a dreary copying at the best. Only when change finds expression in materialism, instead of idealism is it a failure.

The singing world has been and is indulging in just such a debauch of materialism, until beautiful singing is well nigh extinct. Opera houses and concert halls are flooded with mediocrity. Professionals in a large measure are in the hands of materialistic money grabbers, who know nothing of art and will sell to anyone, who wants a singer, the one from whom they receive the most money.

Reputations in singing and in teaching are built up like the sale of shaving soap, and frequently writers criticize singing when they know little about

it; hence, pupils flock to teachers who do not hesitate to sing their own praises and whose equipment consists of the latest findings of material science, material psychology, which is a foundation of quicksand for the student of singing.

Material science has been interested in digging out knowledge from the plane of nature, but has never struggled for the understanding which makes such knowledge a safe possession.

The value of a material fact is to shed the light of an expression upon the principles it reflects. The principles remain; the fact vanishes, as it is overshadowed by greater and more truthful findings.

Herbert Spencer once said to John Fiske, "You cannot take up any problem in physics without being quickly led to some metaphysical problem which you can neither solve nor evade."

On becoming an avenue for the expression of principles man will be truly educated by his "Limitless Within" and through his intuitions gain the understanding which is needed to round out his present scheme of education.

It is intuition from within and not tuition from without which has created every work of art, causing it to be both individual and beautiful.

We are on the edge of a colossal awakening. Singing will take a step ahead with all the rest of our expressions and automatically remove two-thirds of the musical activity on the present basis.

"The gentle art of true thinking is a lost talent." Our planet is cursed with an imitation of education that seeks to cram knowledge into the heads of the thoughtless, while it turns its back on the necessity of an understanding which makes this knowledge a safe possession.

The crying need is for a re-statement of truth to aid us in the attainment of increased understanding, that our expression may embody more wisdom.

Man has three classes of energy and three only that he can use. A re-statement of truth should clarify these three classes of energy, which in the aggregate represent the sum total of man's capacity to express in any and all avenues, including singing.

Thought may be *intelligent* or *destructive*, and this depends *not* upon its *amount* or *accuracy* but upon the *ideal* that it serves or is qualified by. When life and singing are qualified by beauty all expression will be buoyant and singing will lose its nervous tenseness due to the use of mind over matter only. A desire for an individual expression of the beautiful will supplant the fear that the dollar-giving public has not been pleased.

The trouble in the singing world has come from copying the ever-changing "facts" of material science, which develops a following of glorified parrots.

Science has developed an approach from the outside in, and today we find a mass of new facts tum-

bling over each other in riotous confusion, mystifying those who have but a scant knowledge of the fundamental truth resident in principles and reflected in the facts disclosed.

In a universe of force manifesting as countless modes of motion, if we only study the different motions instead of striving to grasp the principles reflected or the causes of the motions, our world will become a mad house.

Understanding demands a knowledge of the principles at work and then the "facts" of science take their proper places as ideas and not ideals, of manifested expression and not the energies at work, of temporary facts and not realities, of effects and not their causes.

If man is more than an automaton, he is of the class which creates for itself and as such must become an individual searcher for those causes within himself which can create effects that are upbuilding, which will always be original—not copied.

This search is not made unaided and no new knowledge is necessary, but understanding comes only as each one uses a like endowment in his own individual way. The endowment being *principles* and principles being inexhaustible, we find each one, while equipped with the same endowment, not only is able but is responsible for an individual sincere expression of that which he has discovered through attempted use.

Art is valuable to life only because it demands from each one a sincere therefore individual expression of beauty causing each one to realize that the source of beauty and the individual thought for its expression is within and can never be attained by copying the expressions of others which are without.

Copying must begin and end in the principles that are reflected in a well balanced expression. Universally described these principles are Love, Wisdom and Natural Force. More simply stated they are Beauty, Thought and all Natural Powers. Applied to singing they become the emotion or quality, the thought or form working upon the voice, a product of the physical body which we were born with.

These three principles have been taught and used by every truly great teacher of record. Their number has never been increased and no complete expression has ever shown a lesser number. These three principles, whether viewed cosmically or individually, cover the energies of quality and thought and the natural substance used by the first two in order to express themselves. These three principles constitute our endowment, therefore all that we have to give, and only an individual effort in their use will prove their adequacy and unlimited possibilities.

Love, including all aspects of beauty, is always young. Beauty in expression is always attractive. The lack of beauty in the lives and voices of singers cannot be compensated by extra stress on the other two energies of physical power and thought. Power, reflected in quantity or a greater amount, and thought, reflected in pitch, time and perfect enunciation, are not separately or together the indispensable attributes of artistic and beautiful singing.

Only quality can make expression beautiful. Both of the energies of thought and physical power must take secondary positions as servants for that beauty without which life and singing are intellectual, mechanical gestures, drab and uninteresting.

Because of intuition we have from the past, and occasionally in the present, records of beauty in musical compositions, statuary, literature and paintings. Tuition deals only with that which is upon the printed page, or some funny method. It is alike for all and can be mastered by anyone. It is the parrot stage of copying.

Until intuition furnishes ideals to qualify singing with beauty, we have not made a start as artists. The beauty we speak of cannot be expressed by parading animal instincts and brute passions as the artistic temperament. While passions and instincts are in the realm of feeling, they are widely sepa-

rated from true emotion and are practically opposites when measured by the effects they produce individually and collectively.

In a book of this nature we cannot go too far afield to explain the origin of these instincts—why they are today the omnipresent accompaniment of animal life and the natural quality of humanity's physical expression. All sincere searchers for truth admit the presence in the consciousness at times of animal appetites that seek to sway all expression. Those who have an open mind recognize that such expression is harmful, leading to a ruined body and brain and lower moral tone.

It is safe to say that no permanent plane of beautiful expression will be maintained until *passion*, the *poison* of life, is replaced by beautiful emotion.

Man is not his body only. That which is permanent in our being is not that which we recognize as physical, material or merely natural. Man has two selves,—the higher self reflecting the energies of beauty and individual thought which are intuitive, or from within, and the lower self reflecting physical or natural energy and automatic thought tainted with animal instincts which come from without. These are perversions of beauty or beauty's opposites. Beauty, because it is attractive, binds us together; instincts or passions tear assunder. These instincts are voiced in greed, lust, anger,

jealousy, fear, meanness, etc., all purely physical, material, and natural at present.

Animals are themselves when natural, but man's expression must be super or above the natural. The herd idea is only for those who wish to be automata.

Singing has often been saturated with animal instincts because of the low standard of life in general, which was perfectly entertained and satisfied by expression of this kind. But lack of ideals brings its sure harvest and the kind of singing we have today is the result of this lack.

We must remember that, if we are to awaken beauty in another, we must give it out ourselves, for passions are not attuned to beauty, nor is thought attuned to beauty, but only beauty itself.

It is useless to sound the old dirge that we must please the public or we starve. If singers enter the profession with the thought of merely pleasing the public or because they wish to make a living (believing singing to be a nice, conventional medium for so doing) mediocrity and failure result. They should seek some other line of expression, where their materiality will not be in the public eye. No person has a right to appear before the public unless he or she has a desire to add something indispensable to the standards as they find them. No one is a true teacher or singer until he has forgotten himself.

Thousands of dollars have been paid to mere makers of noise. Therefore anyone, who can express beauty, need not fear lack of appreciation. There is always plenty of room for these at the top although there have been many who, while harming their bodies and characters, have made money merely because of a phenomenal natural endowment of body and voice, to which they have added but little. This has been possible because of low public standards.

Beautiful singing has never gone begging. Some might have thought they sang beautifully and yet were unrecognized. If they had done so, the opportunity would have eventually appeared and the audiences would have worshipped.

The animals in their native surroundings have certain instincts. Man physiologically is a duplicate of other mammals and we find in man's *natural* or *bodily expression* a reflection of those instincts native to the *animal* world. Thus man's body has come to be recognized as animal and is intelligently described as the "*lower self*." How the animal kingdom of mammals, which includes man's physical body, receives this force is described later.

The wireless telegraph and radio illustrate that surrounding space is filled with an infinite number of speeds or wave lengths. These inventions, resulting from man's thoughts, are valuable in providing channels for certain wave lengths or speeds

of vibratory force, causing them to be of service in the carrying of messages. The point is that these machines transmit the wave length to which they are attuned, but have no power of their own to create. They are inventions for releasing into a pre-existing wave length, messages which we wish to have relayed.

It is the same with our bodies. Originating nothing in the way of power, our physical bodies receive the different modes of motion or powers they are attuned to at birth, also the instincts with which the powers are laden. Later these expressions can be idealized by desire and will power.

It is this group of instincts, noticeable in the animal kingdom, that has so often been mistaken for true emotion and which has been so much used to qualify voices in singing and speech under the camouflage of being "the artistic temperament."

Passions, that taint expression, appear on the screen of the consciousness seeking to influence thought, speech and action. But this group of passions does not cover our endowment. Beauty has never sprung from them. No great figure has ever led humanity to sense the heights of possible attainment but what has done so not *because* of his animal appetites *but in spite of them*.

Qualities of beauty in voices are reflections of emotions. Such qualities represent sensations of greater purity than can possibly be found in ani-

mal instincts. Just as all animal passion is tensing, upsetting and ugly in human expression, just so surely is every expression of beauty attractive and poising and conducive to serenity.

The right use of free will is not only to check the instincts of the lower self but also to control the flood-gates of the higher self as we release beauty and form it with thought.

It is not enough to attempt to use beauty for artistic singing only. Lives of beauty must be lived. Singing does not occupy the majority of our waking hours and those, who give seventy-five per cent of activity to expression tainted with material desires, need not hope to express beautiful emotion successfully the other twenty-five per cent of their time.

Those who have apparently done this have been unable to kill immediately their sense of the beautiful. Occasional expressions of beauty should serve to awaken man to his artistic capacity, showing a possible attainment if he would use desire and will to keep his consciousness attuned to his conception of the beautiful.

The trouble is not with the performers only, but with the public, which has been satisfied with low standards in all man-made institutions. We cannot taint beauty. Under free will expression is qualified by it, or the door is closed entirely. We cannot

release from the attribute of beauty anything but some degree and quality of the beautiful.

It is not the amount of thought, or the efficiency with which it is used, that makes life beautiful or bearable. Nor is it the volume of the voice, the number of notes we sing, or our versatility, that makes us artists. These things are all technical—the result of tuition, and must be emotionalized and made beautiful by intuition if they are to become parts of an artistic expression.

As habit is the fixing of thought processes through repetition backed by desire, to the point of becoming automatic for forming expression, just so the *quality* of expression, be it ugliness, beauty, passion, or emotion, becomes an automatic habit.

The singer who expresses the quality of the lower self, soiling his expressions with instincts most of the time, will find the habit insistent. His attempt to give out beauty on special occasions will result in a struggle in which the victor will be the habit most deeply seated.

Artistry, which depends upon an intelligent and sincere expression of beauty, cannot be attained in any full degree unless our every day expression partakes of the same nature.

As Universal Life or Expression is always qualified by Love as Beauty, thereby reflecting progress or evolution, just so we as parts of the universe,

in order to develop as singers, must have present in our expression the Principle of Love reflected as beautiful qualities.

As we cannot copy the expression of others and develop, we find that we must express for ourselves that which is for us, that in this expression we may become individualistic and progressive.

It is only through sincere, therefore individual expressions of beautiful qualities, in response to the emotional appeal of each song, that the singer becomes an artist and fulfills his mission.

In this manner only will we safely replace the worship of the past, which would kill art by attempting to standardize it, and eventually develop a class of singers who are not a group of hot house plants, apart from real life, babying themselves and prating of the artistic temperament. Singers must become a sturdy aggregation of wholesome men and women able to meet other intelligent people on equal terms.

SECTION TWO

MAN'S BODY
OR
THE MEDIUM OF EXPRESSION

WE CANNOT build a life, or sing, except by understanding and using the three classes of energy that in the aggregate constitute our being and include all that we are able to give out in expression. This knowledge alone makes it possible for one to lift expression above that which is practical, material and generally copied, and take a place among those who express originally and artistically.

To ground humanity in fundamental principles there can be no specialized study. There is nothing *basic* in the study of specialties such as mathematics, the sciences, arts and languages. All can be well studied and yet prove easy mediums for destructive expression. There is nothing inherent in *thought* and *action that is truly creative*. Such expression can lead only to countless eliminations of the resulting effects until, aghast at the results, we face the indispensable need of loveliness in all things.

Singing education that is basic will demonstrate

clearly that all are given the three classes of energy and that the quality, which includes all artistic ideals, embodies completely the possibility of progressive and individual expression. The first step in such education must center on the make-up of this equal and like endowment and embrace some general, potent applications that will bring results to illustrate and clarify the principles. When such a foundation has been laid, the teacher, who must be grounded in fundamental truth, can teach the already developed knowledge necessary to master the time, diction, etc. of the songs that are being studied.

Technical training or tuition is the study and application of those natural laws that reflect thought in each avenue of expression. That which we must remember to keep expressing by means of this technical training will be our intuition or the quality which, being individual, cannot be copied and which causes our expression to be appealing and cooperative. In this manner we may some day hope to distill the tons of knowledge laboriously evolved by others into an understanding that makes our efforts truly creative and original.

The background of principles is the same for all and, when these principles are understood, the individual can step into any avenue of expression such as singing, giving his time to mastering and applying the laws that control the expression of *the*

same principles in the line he has chosen. The *principles never change*. *The avenues of expression multiply constantly.*

There is no other approach to singing, or to anything else, that results in a creative expression of the beautiful and true, linked with an endless development.

This second section will be given over to showing a few wonders of the physical instrument, by means of which expression takes place on this natural plane. A common endowment possessed by all can express itself through the physical, natural self in all of the constructive avenues of life on the plane of nature. This section briefly traces the development of a natural or physical nervous system from its possible start to its present development in humanity.

This knowledge is indispensable. Humanity's expression is by means of a physical instrument, like all other mammals. This instrument is run in its *vital* functions by a disciplined nervous system trained before birth. The running of this instrument depends entirely upon the training of the nervous system which transmits the force that results in muscular action for expressing.

That which is expressed by means of man's physical machine depends upon the patience, intelligence, desire and will power used by each one in training into the gray matter covering the brain

the functions and their qualities which in expression represent man's purest efforts. It is known that the life of this physical instrument depends upon the quality of the expression which passes through it and not the expression's efficiency or amount. If man were like other animals in his endowment, as he is like them from the physiological standpoint, this explanation of the development of the nervous system would not be necessary.

The operating physical and animal medium should be clearly pictured in order that singers and teachers may realize the fallacy of all man-made methods of training and also realize that the possibility of beautiful singing is a common heritage. Between the conception of the singing sound in the consciousness and its expression on the plane of nature is the physical, animal body.

The nervous system, which controls the vital organs necessary to maintain physical life, centers finally in the medulla oblongata. It was educated before birth and receives its force from the natural plane. The desire to express beauty, and thought under the will, disciplines the nervous system of the brain lobes with their gray matter and is a possession of humanity only. Parts of this explanation are rather monotonous, being necessarily filled with oft-repeated statements. This is indispensable to a process of telling that does not vitiate the truth and yet must use non-technical language, understand-

able to those who have a greater interest in singing than in physiology.

It is true that there will be nothing in this section that will necessarily cause anyone to sing beautifully. There will be much, however, that will make clear how through wrong teaching and wrong effort many kinds of interference are introduced that keep a frictionless physical performance for the expression of beauty from ever being attained.

To those, who wish to skip this section and go immediately to the next, we will say it has been definitely proved that all muscular processes work perfectly, *except under the attempted control by the conscious will and thought*, if the physical machine is kept in balance by the correct posture. Muscles have a dead level of performance and can merely expand and contract. They have no thought processes of their own and no energy of an independent volitional nature is stored in them. Any attempt to control them as we use them, by applying either will or thought directly to them, will but interfere with their otherwise automatic action.

Most of the scientific truth used in this section is condensed from "Brain and Personality." Teachers and singers who believe that singing can be taught or attained by fastening one's attention on the *voice*, or *anything physical*, should read this book carefully, that they may have conclusive truth very

fully and intelligently spread before them to prove the error of their ways.

We are in the habit of allowing specialists in various lines to tell us what they think and then trying blindly to follow their teachings. This is particularly true in singing. Everything that has borne the imprint of a method has been swallowed whole by the singing student, who has found later the need of a complete change. The student would then seek another teacher who talked enthusiastically of his method, or pet bundle of prejudices, and again the student ended in complete bewilderment and despair.

Because our educational methods have not developed understanding for the use of knowledge the singing student has gone ahead *blindly* and followed *stupidly* and *earnestly* the most ludicrous and contradictory guidance. There is not *necessarily* anything *permanently upbuilding* in the latest findings of the material scientist or psychologist. It is the *purpose* for which these findings are used, the *ideal* that they serve, the *quality* that flows through them, the principles they clarify, that constitutes the *deciding factor* as to whether they add to or destroy the lives of their users.

The sensations originating in the body are reflections of animal instincts and are all deceptive imitations of emotional realities. Any natural or mental law, however truthful, that is qualified as it is used

by the instincts of an animal body, will destroy that body eventually, poison the user's consciousness and brain, weaken his will and completely vitiate his character.

There is but one attribute in our endowment which embraces within itself the possibility of causing expression to be constructive. This is pure beauty—the contrast of any and all passions or instincts. Beauty is the pinnacle of the temple of art and the open door to steady, permanent progress.

Beautiful emotions make life an art. They are expanding influences which cause permanent growth in all lines, also increased understanding. Passions as qualities kill growth in all lines, for they are tensing, shrinking influences that destroy the vehicles they utilize.

We should respect the conscientious findings of another, but think and feel for ourselves in all things and stop this mummery of imitation and the delusion that it is education. We must stop overloading with knowledge and become filled with understanding. We must make tuition the servant of intuition. Present day education, the technical and scientific phases of which are excellent, will then naturally drop into its proper place in life. At present, with little understanding possessed by the masses, education has degenerated into mental efficiency for the service of material ambition.

Eventually material education will become an *ever-changing* and expanding technique for the expression of Force, Wisdom and Love, or Power, Thought and Beauty, which *never* change their nature.

The reader must study these principles with as much tolerance as has been accorded the temporary findings of material science which are accepted for a day. We will sketch briefly how this Trinity of Principles is gradually assuming control of man's animal nature and is expressing through that which the biologist calls *homo*, or man's body, and which is properly classed as a mammal.

Man's body cannot boast of a single physical thing not possessed by a baboon, and it functions precisely like all other mammals, unfortunately often dominated by the same group of instincts. In explaining the body, knowledge evolved by the biologist, neurologist and anatomist is used. They have painstakingly searched out the processes by which the body is operated.

In these findings the investigators agree that the energies, which have built the physical machine, are not resident within it and that the operation of the unconscious routine functions of this physical machine is still dependent on force from environment. To sketch these findings will not account for beautiful singing in the slightest degree, but it will make clear the animal machine by which beautiful singing is expressed.

Short and direct statements of truth, as developed and proved by scientific investigators, will be used freely. Those who differ must substantiate their findings.

From the first beginnings of the nervous system in a polyp to the marvelous brain of man certain primary laws are always operative without ever being repealed or superseded.

Discipline implies energy. Energy results in an activity to be disciplined or controlled. No restraint is implied. Without energy there would be no activity and nothing to be disciplined.

Discipline, control or guidance applies physiologically to the nervous system, *which is the only part of physical man that can be disciplined or taught.* Therefore thinking to the head, throat, body or voice, as an aid in singing, is to attempt an impossibility.

Muscles only expand and contract—never anything more. They originate nothing. That which brings the messages, the “motor nerves,” has been disciplined through repetition plus desire serving the will. Thus in paralysis we see the muscles unimpaired but useless, while that which was disciplined and carried the orders has been disrupted in one or more of its centers. The nervous direction has been lost. Muscles cease to function outward over the nervous system from the point where the damage has occurred.

The gray motor cells of the spinal cord do all of the going of the body, but the so-called motor nerves in the brain belong to this system.

No muscles are *directly* controlled from these cranial cells, but the gray motor cells of the spinal cord are overshadowed by and linked up with these cells of the same family, which are located in the top of the brain. While these topmost cells cannot control any muscles directly, they can send their messages to the lower cells and force them under free will to relay these messages over nerves to the muscles that are to be used in expressing. The nervous system, from its lower units to its higher and most important centers, is a *constant duplication of itself* and is built up as follows:

Each unit of the nervous system has three parts:

1st, a nerve filament, which receives and passes on a stimulus

2nd, a nerve center of soft gray cells and fibres which receives this stimulus. This center reacts to the stimulus, *never on the nerve which brought it*, but on

3rd, a nerve filament that proceeds *from* the center.

The filament running *to* the cells is called the afferent; the filament running *from* the cells is called the efferent. The energy that is transmitted over both the afferent and efferent causes muscular expansion and contraction.

With this simple start we can trace nervous systems that are more and more complicated, the make-up and operation of which are identical with the one cited, namely afferent, centric and efferent. It is a difference of numbers not of kind, with one exception. In the more complicated systems we find the centers themselves connected by nerve fibres, which enables these centers to co-operate with each other, thus joining the system into a perfect whole.

We also find these centers forming into an ascending series, those higher never interfering with the lower. The higher series, when necessary, co-ordinate the action of all below them into a perfect harmony of expression. The perfection of harmony in the operation of nerves and centers depends wholly upon how often they are forced to repeat their messages. Some work better than others, not because they are more perfectly made but because the same impulses and desires are sent more often over them than over others. This results in a perfection of habit which is greater in nerves and centers *more often used*.

The discipline of the nervous system is acquired solely by a consistent repetition, or habit, in transmitting the messages. *It must be kept in mind* that the nervous matter is *all* there is in our physical equipment that can be disciplined, through habit or otherwise. We are *born* with a nervous system

but we are not born with a nervous system that has been disciplined in all departments.

In connection with the habits that are formed for the operation of the indispensable-to-life functions of the physical machine, we must certainly recognize that the involuntary nervous system was educated before birth. This covers in principle the laws of nature and their manner of training and disciplining the nervous system which causes the physical machine, or animal man, to reflect life.

In all animals having a backbone, the spinal cord is the original nervous system. It consists of a number of large nerve centers, each having its afferent or receiver and also an efferent or sending nerve fibre, with all centers linked together in an ascending series. In this manner the entire muscular system is brought under the control of the spinal cord centers and *no later development in the brain* ever changes the control of the spinal cord over bodily action.

The muscles of the physical machine can only expand and contract. They operate in a like manner whether we extend the hand for a blow or a caress,—whether we use our legs in dancing or in running away through fear. The difference rests only in the quality and form of the action. So man is man, first because of his higher endowment; second because with free will he can make his physical machine, which is purely natural and animal and

which is automatically run, express his higher endowment. This alone differentiates him from natural or animal life.

The final supreme center of this spinal system is the medulla oblongata at the top of the cord. As will be shown later, the medulla oblongata is the clearing house or telephone central for relaying downward over this independently energized animal machine, inspired feelings and their thoughts which represent a higher than animal endowment.

These conscious messages make up man's purposeful effort to make his expression artistic and creative by use of free will and desire. He does this by controlling what is expressed by a natural machine saturated with animal instincts, causing it to *serve* him, not to dominate his expression. This is voluntary performance making use of a physical machine as much apart from that which is expressed as the motor car is separate from the thought that created it or directs its use or the power that flows through it.

We, as possible expressors of the artistic, can be in precisely the same relation to our bodies and all of our expression. We must not allow the medium, through which we express, to drag us around by the nose merely because it has an endowment of natural force and at present a certain grade of automatic expression tainted with animal instincts. We must recognize our bodies for what they truly are, and

use them, as they are run by *natural* energy, as a means for beautiful expression. The physical motor in which we ride must be utilized as a means of service and not be allowed to run wild and destroy itself as an uncontrolled expression of natural energy qualified by animal instincts.

The afferent nerves belong to the automatic plane of creation and have no choice in themselves as to whether or not they shall transmit the energies to which they are attuned at birth. These nerves and cells, for the operation of the indispensable-to-life functions in natural man, are among those that continue their receiving and transmitting when we sleep so that the muscular processes necessary to natural life, such as heart action, breathing and digestion, shall go on even though the higher energies, representing the artist, are not making use of the natural instrument for expressing.

These involuntary nerves and cells center always through their connecting links in the spinal cord, regardless of where one finds the outmost tendrils. Thus these great centers in the spinal cord, linked up in their ascending series to those above them, are always the headquarters for the distribution of those impulses resulting in the automatic physical functions. The linking together in an ascending series, finally terminating in the oblongata, has been traced as a development of the higher order of vertebrates to which homo or natural man belongs.

It is precisely like the building up of a great industry organized so that those in authority at its head can keep in touch with and send out orders to all departments and thus reach the most remote points of the organization. The mind of man, operating through the centers it has developed in the gray matter covering the brain, sends its thought energies over the proper nervous filaments in the brain mass to the medulla oblongata. The medulla, acting like a great switchboard in a telephone system, relays these thought energies downward to the controlling centers in the spinal cord and over the nerves to the muscles which must be brought into play to give the thought physical expression.

In the medulla are also found nerves that *inhibit* muscular action. These nerves as servants of the will transmit the orders that compel the animal body to express the higher attributes of man. Thus we find the body to be a perfect servant for the expression of beauty when we so desire and will it.

It becomes clear that man is not a creature of chance expression and physical impulse. These nerves, which can be used to carry the energies that compel obedience in expression, are permanent monuments carved by the Creator to commemorate and perpetuate in the consciousness our capacity for increased artistry.

This authority or free will, according to our understanding, can be extended until the most power-

ful surges of animal instincts, as well as the least and weakest of our automatic expressions, can be perfectly regulated and qualified. The energy of an animal, natural body can be turned into a perfect service by *removing its instincts* and *substituting* in their places the beauties of emotion as the quality of all expression that is creative.

The present artistic temperament, which is a combination of greed for money and power, politics and the sex instinct, will then be relegated to the garbage incinerator where it belongs.

At this point it is important to note that overshadowing the medulla oblongata we can trace nerve fibres which appear swollen and irregular in form. These are a special development of the afferent or receiving department of the nervous system and are identified with the special senses of smell, sight and hearing. Physiologically, special senses mean sensation.

We call special attention to those swollen afferent nerves of the senses of smell, sight and hearing, because some teachers and writers maintain that singing is taught by imitating sounds which come from the outside. The truth is that our minds must patiently train into the gray matter covering the brain those centers that represent everything above the animal which we express. These centers are the cause of our expression of selective thought and are the only ones that are able under free will to give

out our own thought as a vehicle for beautiful feeling.

Thought of an individual, developing kind, is eternally antagonistic to imitation or copying. For self-development we can only consciously copy principles. The expression of these principles must be individual else progress ceases and stagnation sets in. The psychological absurdity of applying the herd thought, limited to an automatic, standardized expression, to the human family, which because of its endowment is capable of an unlimited degree of individualized expression, has cursed every line of so-called education. The analytical approach of psychology is a strangle hold upon the intuitions, by means of which all of the beautiful emotional values, which are the mainspring of creative existence, have been born.

It is in these brain centers, built in by the mind through patient repetition plus desire, that we store the knowledge that tells us *what it is* that we smell, see and hear. Cases in plenty are recorded where accidents have destroyed the centers that the mind trains *to know*, yet those afflicted have seen, smelt and heard perfectly without the knowledge remaining as to *what it was* that they had seen, smelt or heard. Thus the idea of training through imitation falls to the ground unless we wish to be glorified parrots devoid of understanding.

The five physical senses bring information as to

how the world wags about us, so that through the knowing centers, reflecting wisdom, we may find a way for our own expression. Such expression must in some way be a contribution to our day and age, an upbuilding influence in our own lives and a light for the darkened lives about us, thus purely individualistic. This manner of living and singing can never result from imitation.

In connection with these special senses we meet the statement of the psychologist that "no one knows what sensation is." We declare sensation, as feeling, to be the recognized reactions in the consciousness to the instincts of a natural body, whose life is overshadowed by fear and passions. Sensation is also recognized reaction occasioned by a desire of the higher self to give out emotion which is beautiful and creative. Sensation in either class is formless in the consciousness until it is passed through the processes of thought. In both cases these reactions must appear as sensation on the screen of man's consciousness, that he may know of the existence of these contrasts and through the contrasts know that he is alive. *Because they are contrasts* he uses his free will in choosing which is to be given out as the quality of his expression.

We have briefly traced the organization and operation of the natural nervous system which receives and transmits energies not originated within the body. These energies, as natural forces and au-

tomatic thought necessary for the operation of a physical or natural machine, are not brought under conscious direction of free will. Feeding, digestion, heart action, breathing, voice production, etc. are examples of these energies at work, and we were born with the nerves already trained to the point of making such expression automatic.

We have reproduced the truth deduced by science, putting this truth in the language of the layman—that the nervous system for natural expression is disciplined and that the disciplinarian is repetition plus desire.

We have also traced this upbuilding of the nervous system in the higher vertebrates, which includes man's body, showing how the higher series of cells overshadows the lower ones, linking them together in the medulla so that the entire system can be utilized by man for his higher or more-than-natural expression, as his mind under free will develops in the brain those functions that are storehouses, not for that which is natural only, but for that which is more than natural.

We react to environment automatically only in the kitten or animal stage of life before our eyes are open.

Natural expression is but the habitual expression seen in all members of the same natural family and is within well defined limits. Man is immeasurable and limitless in his higher aspects.

The brain, through which man expresses his selective supernatural thought and not the automatic animal thought, is but a tremendous center of nerve fibre divided into two lobes and covered with gray matter.

The mind of man trains into the gray matter covering the brain unlimited numbers of centers, seats or functions. The training is accomplished by repetition for the purpose of creating physical moulds, which when energized are reflected in habits of expression. Over and over again we must think the same thought and try to express it if we are to create perfectly the physical mould or medium which, when this thought is given out by the mind, will reproduce it as a perfect expression of the original mental process. But these thoughts, selective and more than natural, are not found in the animal kingdom.

The brain of an ape is like that of the physical man or homo, but the ape's expression reflects only a natural family thought, having nothing selective or more than natural, and is precisely like all other members of the same family that inhabit the same environment.

If the *supernatural* or *selective* thoughts identified with mankind came from the plane of nature, would we see all members of the animal family, who get their energy from the plane of nature, indulging non-selective or automatic family thought on a

dead level of imitation, varying little in capacity or quality? Selective thought is one of the certain indications that man's endowment is more than natural.

When a chimpanzee goes through the process of copying man for the expression of certain "unnatural tricks," he is but using the contents of centers developed in his brain by imitation. As the contents of these centers have been received through the afferent nerves of sight and hearing from the outside world, he in no wise shows the slightest knowledge of what he is doing. It is purely a group action and not a selective expression and is devoid of originality. *The chimpanzee is utilizing the process adopted by man and called education.* It is generally a blind copy of another's knowledge and brings little development because it represents little understanding.

In harnessing Niagara and in building the great bridges man shows himself an originator, not an imitator.

Thus the mind in training these seats or functions in the brain causes the brain to become a storehouse of physical combinations. They materially represent the thoughts that formed these combinations, so that, when the mind wishes to repeat the thought and physically express it, it has ready at hand the material function which served the same purpose previously.

It is maintained by some that speech and song are the result of imitation. This is definitely not so.

Through tracing the effects of accident and disease in the brain, it has been found that the centers, built up for the purpose of giving out thought in speech and song, are different centers from those developed by that which arrives in the brain by means of the ear.

It has been proved that to hear and to know what it is one hears are not one and the same thing. The same principle applies to seeing also. These findings are accepted as basic truth because of proof already tabulated by scientists.

We may hear and see everything as the animals do and not know what it is that we see and hear. The seats developed by what arrives through the ear, registering in the brain, can be found in animals. It is a development coming from environment, but it is not recorded that these other seats, which do the knowing, have ever been reflected in the expression of any animal.

Every language, music, singing, architecture, all have their separate functions. Anyone with a strong enough will can develop functions in proportion to the effort of will used and the amount of time given to intelligent repetition.

It is quite evident that our five senses are designed merely to show us how life is lived about us. This is necessary that we may make our own helpful

contribution and not be a stupid copy or believe that anything worth while individually is obtained through imitating any performance about us.

Conscious thought represents mental effort under the will and desire, which results in functions in the brain. It must be remembered that these functions, which are physical, *can only give out that which* the non-physical mind has patiently trained into them through repetition. Singing will never be creative and upbuilding until it is divorced from the influence of material scientists, physiologists, psychologists, throat specialists and other classes of natural and mental machinists.

These machinists belong in laboratories and are valuable in their own departments, but are machinists in their findings. They record some reflections of natural and mental laws which are automatic and not individualistic; also some of the reactions when these laws are not obeyed.

In *their value to the singer* these findings can be recorded in a series of don'ts which kill initiative. We may know by more direct means, that if we do not balance the machine and then keep our minds off from it so that the energies represented by our desires may run it, we will never walk, dance, sing or speak except haltingly. A little understanding would save this devious search on the part of the teacher into those lines that should be for the laboratory only.

Performance is never built on *don't*. Development depends on *do* and knowing what is to be done.

Every expression of humanity is in one of two contrasting classes, namely the lower or physical self and the more than physical self. Every manifestation will be some grade of one or the other of these contrasts.

Science says that the force reflected on the natural plane comes from "The One" outside. There material science stops. Other findings teach that the phase of wisdom reflected in *selective* thought, also the qualifying agent of beauty have their source of being inside as far as our recognition of them in individual expression is concerned.

A point to recognize is that the source of individual expression "is within" and is intuitional. We quoted the scientist as saying that all force expressed through the natural machine came from without. To this exception must be taken. The reason that scientists and metaphysicians have had so little in common is because science has concentrated on the millions of different expressions which are reflections of principles, while the metaphysician has concentrated on the *principles* which gave out the unlimited material expressions. The scientist concentrated on material effects, studied the plane of nature and called it Truth. The metaphysician, searching for causes, gained knowledge of the *principles* reflected through the lower energies of

nature, also knowledge of higher principles and their energies, and *knew* he had found greater Truth. This is why we must turn from material scientists when we seek the source and not the reflection of beauty,—the cause and not the effect.

Science has not been the medium for the permanent truth which makes life worth living, the understanding of which comes *from within* and allows each one so based to be a co-operative individual, linked to universal energies.

A man, a home or a nation may possess every development of science and be but a non-artistic cheerless routine of materialism efficiently expressed. Science has not been interested in beauty, yet it is because of the attracting force of beautiful expression that individual and group life is possible. There is no other principle known that serves to make life co-operative. Magnetism on any level reflects this principle and all artistic qualities and creative expressions spring from it.

The meaning of "the Kingdom is within" is expressed in another way by saying that Love is the force we are conscious of having within. Thus we find that all permanent progress is from the inside out because of the indispensability of beauty in our expression which comes from the Love Principle within.

Suppose we are listening to a truly great singer, one whose voice is noted for beauty. Where would

we sense the message? Where have we often seen people press their hands? Always to the heart, for it is the law that beauty is attuned to beauty and thought to thought. We have never seen people clap their hands to their stomachs as they enthused in describing the beauty of a singer's voice or the nobility of some great deed, for the region near the stomach reacts to instincts only, becoming tense or shrinking, not expanding.

Whence comes this urge which demands of us a more beautiful and loving expression? Certainly not from the plane of nature, else the family of mammals, to which natural or physical man belongs, would have it as the qualifying agent for its expression instead of animal instincts.

If it does not come from the outside it must come from the inside so far as we can trace its origin in our individual beings.

Those who feel that this sort of reasoning is too abstract, and want what they are pleased to call facts, should look back on the trail of the material scientist and realize how few of the facts uncovered in the past remain as the recognized truths of today. Nothing is more transitory than a fact. Again we quote our own John Fiske who said "Facts are an accumulation of temporary truths." Principles alone are realities.

The boasted civilizations of the past have crum-

bled and disappeared because they worshipped the idols of force and facts, leaving out the indispensable principle of love or beauty that must qualify and furnish the magnetism for expression which is creative and co-operative.

This truth must be grasped by would-be artists and teachers. Force and thought can result only in large voices, perfect as to pitch, enunciation of consonants, time, etc. This class of singing and teaching cannot lift performance above mental mechanics, as these attributes when perfect are but the technique used by beauty, the true message. Mr. Thompson said that "Speech was created to define thought." He is right, but thought can bring antagonism unless qualified with something which attracts and binds all life into one harmonious whole. This something is the principle of love, which has been neglected by education. Love only is abiding and beautiful, and singing expression is not creative or appealing unless qualified by this attribute of our higher, inner selves. Thought alone, however efficient, when over-indulged will reduce one to insensibility.

It is only because of feeling that we know we are alive. We recognize life by the contrasting sensations that arrive in the consciousness. Progress in life is due to an understanding of the relative values in these sensations before and after we express them.

Thought when it is not beautiful, however efficient it may be, is the servant of materiality and is non-creative from an intelligent standpoint.

Because beautiful feeling was excluded, nations with their so-called civilization have disappeared except for traces here and there of creations by individuals who refused to pollute their expressions with the sordid conceptions of their time.

What are the instincts and where are they sensed in the body?

Instincts are those sensations which qualify the automatic thought and action of the animal family on the plane of nature. It is the group thought and action because it is devoid of originality. Animals in the same family and environment are alike and never express higher or original and selective thought which characterizes humanity.

Animals are subject to environment. They are mirrors that have no choice but to reflect any and every thing that they are attuned to when born into the atmosphere of the natural plane. They can no more keep out of their expressions the instincts native to them than the perfect radio can keep from giving out that to which it is attuned.

These instincts include rage, greed, jealousy, appetite, lust, etc. These traits are natural and right for them at present and cause them to be classed as *unmoral*. Not having in evidence, in their native or wild condition, a group of higher principles to send

to their consciousness—the sensations that we call good, to contrast with those we call bad or animal, they have no need of free will to make a choice. They give out their animal instincts in their wild state or they give out nothing at all. The survival of the fittest is their law of life and fear is the guiding star of their existence. They receive and give out to satisfy material or natural sensations.

We all recognize the existence of these brutal instincts in our own lives. It is one of the proofs that man's higher self is seeking to express through an animal equipment.

These instincts of environment flow *inward* to the centers along the spinal cord, but noticeably to the big center called the solar plexus. Any of these instincts causes a tension, a cramping, or a quivering in the nervous system that operates man physiologically speaking. We become duplicates of animals, obsessed by like instincts. Anger comes from a word which means to shrink or contract. This is the opposite reaction experienced by us when dominated by the expanding, poising influences of beautiful feeling which comes from within. In this we see again the law of opposites at work.

Science has proved that when man's expression is dominated by instincts his circulation is affected, the blood and respiration showing appreciable amounts of poison.

Understanding rests on the truth demonstrated

by science that our bodies are animal and that animal life gets its force from environment. At present animal life shows clearly that this force is tainted with instincts.

In order not to violate the law of opposites we must accept as truth the fact that emotions, which are the opposite sensations of instincts, must come from the inside and are intuitional and individual. This is all borne out by the teachings that have lived through the ages. It is backed by the personal experiences of many whose examples are proving helpful to their own communities.

Until this truth has stung into united action the lovers of beautiful singing, the studios, agencies, opera houses and concert platforms will be dominated by dishonesty, greed and animal passions, and the so-called artistic temperament will be a thing to be shunned and not cultivated.

Today the material scientists, atheists, and mentalists are recognized as one-sided in development. No one, whose vision is fixed on the ground beneath his feet, has lasting influence except over himself.

Beautiful emotion instead of animal instinct is the need of the singing world today. Loveliness is a reflection of the principle of love, which has been neglected by education but without which there can be no understanding—only much knowledge harmfully used.

Passions, which we shall hereafter refer to as

instincts, are thrown *upward* on the screen of the consciousness as sensations and cause us to think of the body. The qualities of love, which are relatively beautiful and appealing, and which we shall hereafter distinguish under the name of emotions, are thrown *outward* onto the screen of the consciousness and cause us to forget the physical. We have free will to choose which level of sensation shall dominate our expression. We then use thought for the expression of the choice, and this is man.

If one hesitates honestly, the conscience is an infallible guide, as it never says yes to animal instincts. *It is not possible for the province of thought to decide between right and wrong.* The worship of mind the psychologist's God is but a glorified idol worship—the refinement of atheism. Mind can but give out its product of thought, or form. Beautiful emotion, not instinct, is the substance that must qualify this form. Sordid writers with an unusual command of language, painting their filthy stories with the gloss of intellectual cleverness, will soon be forced to return to the pigsty in the dirty company of their kind; and performers and teachers so undeveloped as not to know the difference between *instincts* and *emotions* will find their following shrinking to the vanishing point as an enlarged public consciousness refuses further to encourage the expression of lusts, masquerading as art, under the caption of the "artistic temperament."

Professional indecency is the dirt of life, boiling up to the surface that it may be skimmed off and thrown away. Reforms are from the inside out and these crudities are being thrown to the surface of expression that their ugliness may be recognized. Animal instincts, the delusion of the ages, are the mirage of true emotion which gives out the beauties of art.

In our present stage of development it seems that humanity must see in an *outward* expression the falsity of that which is allowed to live as physical feeling.

Common sense teaches that anything recognized by means of our five physical senses can never be given out by us in the same manner and called our own. It is imitation, the parrot stage of development. A sincere and individual expression of beauty must be the artist's goal. Singers and teachers must accept this truth gladly and dare to be themselves. As far as the public is concerned, our bodies are the sole medium for an expression that can help or hinder our own lives as well as life about us.

It will be by means of releasing beauty from within into expression that singers will be able to purify our present standard.

A true artist is a sending station for beauty, radiating force to all individuals and causing to arise in every consciousness, which wishes to receive,

sensations that by contrast shame into silence the instincts of the animal kingdom.

We must use if we would keep, whether it be the strength of muscles or the force of beauty. So gradually a new fraternity will be born, and the imitator, the materially scientific, the psychological and physiological teacher and singer will be found in their niches in the museums with other curiosities that record the path of humanity's upward struggle as it successfully replaces the idolatry of mental efficiency and animal instincts with the ever interesting examples of individual beauty which are the true ideals.

Beauty does its own work and carries its own convictions. This is evidenced by one who flees from the sensual portrayal of a sordid story in opera only to pause entranced by the beautiful presentation of a simple ballad sung by one who can neither read nor write, whose costume is rags and whose stage is the street corner.

Before we have singing worthy of the name, instincts, grounded in *shrinking* and fear reflected in excitement and tenseness, must be replaced by a serene consciousness. A serene consciousness comes when the singer presents the poising, calming, *expanding* influence of beauty with the understanding that it will do its own convincing.

A powerful will to control instincts is not the

answer; *that merely stops expression.* It is the will and desire to give out beauty that results in the mental and physical at-restness which we call poise and which will lead to art.

We only know that which is in the consciousness at a given time. If, when we sing, the consciousness is filled with beauty, there will be no room for ugliness of any kind or description.

"A house divided against itself cannot stand." The consciousness which is filled with beauty and an understanding faith cannot release one grain of ugliness or have the least room for a fear that is purely animal in its origin. Beauty and ugliness are opposites and cannot be in control at the same time.

The highest point that can be touched in craftsmanship is the creation of a material medium which allows beauty to flow through it unimpeded. It is on this same basis of non-interference that we must express through and by our physical instruments when we sing.

The principle of non-interference physically is the key to a perfect expression, up to the limits of our comprehension, whether the expression be singing or athletics. This expression must always be beautiful and original if it is to be artistic and up-building.

Educational institutions must cease to disgorge masses of glorified parrots who copy and memorize

temporary truths for the purpose of material and mental interchange only. The indispensability of teaching a higher quality for expression than greed for material supply and power is necessary if we are to have the understanding that will lead to an expression which is co-operative and permanently upbuilding. Such expression, being beautiful and individual, will fulfill the mission of an artistic life and the performer who sings beautifully will occupy a place second to none.

Aristotle told us that "In nature there is nothing that is out of place or interpolated as in an ill-constructed drama." This is true regarding Universal Creation, but man has introduced plenty of discord; and, as discord is man's creation, it is his self-created task to remove it. This should be a sobering thought to the noise-makers masquerading as artists.

Man cannot be classed as intelligent in having a goal and in developing a plan whereby his goal is attained. Only when a goal of ideals is visualized and attained has understanding been in evidence. Ambitious, short-sighted singers, seeking a goal of materiality instead of beauty, join the struggling mass who believe in the survival of the fittest through fear, cunning and physical struggle.

Those who cease to express beauty break their contact with art and soon add their ruined bodies

and broken hearts to the vast army who have thought themselves clever enough to overcome Universal Law.

An ambition to give out beauty results in an understanding of true art and is the only safe ambition that a singer can harbor in the consciousness.

SECTION THREE

TECHNIQUE OR HOW MAN'S ENDOWMENT UTILIZES THE PHYSICAL BODY IN ORDER TO EXPRESS ITSELF

DANTE has written that "*The Story of Nature*, no longer scattered in truant leaves, is bound with *Divine Love* in a mystic volume." Divine Love, the source of all qualities of loveliness, is the cause of co-operation, without which there can be no life of permanence.

Metaphysicians, great poets, essayists, architects, painters, composers, and philosophers are among the craftsmen who have built wisdom and beauty into enduring expression. They are the true teachers of the ages. We are re-adapting these inspired truths, turning them into channels of thought that must become fixtures in the lives of teachers and singers.

The higher self of beautiful feeling and the lower self of animal instinct are brought out clearly by Tennyson in his Two Voices. He has given us a picture of humanity being swayed back and forth as it listens to the instincts of animal passions guided by fear, and in response intuitively hears the voice of love backed by faith.

Is it possible to teach in such a way that pupils will recognize their higher selves in the expression? There are many who have taught, in their own way, these fundamental principles. That such teachers are not known more popularly is of no concern to them. They understand the difference between ideas and ideals, between intensity and tensity, between tuition and intuition, between excitement and emotion, and they know that there will always be plenty of work to be done. They also know that Emerson told the truth when he said that, if you have something the world wants, it will make a beaten path to your door.

These teachers do not jump into print singing their own praises in statements too ridiculous to mislead any but the young or the ignorant. They do not connive to dazzle the public with signed photographs, elaborate social functions, flamboyant advertising and other threadbare material tricks. Such performances are confessions on the part of the teacher that materialism is his standard, that ignorance is his medium of expression, and that fear for his stomach and his back is his watchword.

No teacher builds a pupil's life and success, although some pupils have brought material success to teachers. We cannot make another successful; we can only *build our own lives* and so acquire the understanding that later becomes the guidance for the pupils' effort as they build themselves.

The teacher can no more build a pupil than he can exercise in a gymnasium and pass the strength on to another. The pupil does his own building. The teacher is but a guide to show the pupil by example and explanation how to use a like endowment.

Right use on all the planes of life is the law of retention and development. Real teaching is to use the attribute of beauty as an example. Beauty in expression will awaken beauty in the pupil, because beauty is attuned to beauty.

Beauty, an attribute of our endowment, used by most every one in some degree, gives out, when awakened, its own kind and amount, which is always individual or different from all others. Because of this truth, many artists might sing the same song yet no two renditions would be alike.

The teacher is not entitled to any credit for knowing that from birth natural laws control bodily action for sound production. *He is merely a danger if he has not this knowledge.* This knowledge only gives him the mechanical understanding of expression by means of the physical body and its product of sound, which sound every normal infant is born with.

The laws were here when the teacher arrived. He originates nothing in this study of natural law; he is merely thinking others' thoughts over again.

It is equally true that the understanding of these laws will not make a teacher of beautiful singing,

but it will provide a basic knowledge that makes it *technically* possible for one to impart knowledge scientifically deduced. That which makes it *artistically* safe is the fact that the teacher is *living* and *expressing* his conception of beauty so sincerely and intelligently that he is a safe guide and an inspiration for all who desire a vision above the material and mental plane.

Art is a sincere expression of each one's conception of beauty intuitively received.

By singing and living *beautifully* and expressing wisely the teacher is enabled to diagnose the needs of each pupil. Because of his own development of these two attributes within himself, he is sensitized to these attributes in another.

The acquiring of a technique for beautiful singing is simple and within the reach of all. It requires from the teacher and the pupil exactly the same effort, namely:

1. Will power and desire.
2. Intelligent repetition.
3. Patience.
4. Love of Beauty.

In this section are given a few of the absurdities that have broken the hearts and ruined the voices of thousands who were entitled to their places in the artistic sun. The falsity of these ideas and how im-

possible it is to give out *beautiful emotion*, when obsessed by mental and physical standards, is shown.

This section also includes the course we have successfully pursued in showing pupils how to build their careers, thus eventually becoming independent of all outside teaching. Some in following this guidance have become better singers and bigger men and women, with plenty of life's material comforts. Others have sought only the public's favor at any cost and because of unusual natural gifts have tried a short-cut to fame, flashing across the professional sky like a meteor and passing permanently from the musical picture in a very short time. The length of their careers was determined by the degraded standard of individual and of race thought and by the length of time that their bodies could continue to function adequately when dominated by the deteriorating influences of greedy physical passions masquerading as the artistic temperament.

Singing should be an accepted avenue of expression for the majority, but only those singers should appear before the public who are so superlative in their expression of beauty that their performances constitute an ideal and a lesson for others to emulate.

What a colossal change would come to life almost immediately if all educational institutions had departments that taught singing from the standpoint of recognizing the indispensable need of beauty in

all of life's expressions; also if these institutions had presidents who, because of their own understanding, used their authority to synchronize the different departments so that the glaring contradictions in the knowledge imparted in these different departments could be eliminated.

At present "The Pallid Giant" fear holds an uncontested domination over the united consciousness of those seeking knowledge, as they are not informed of the need of placing their tuition under the guidance of intuition.

APPLICATION FOR TEACHING PHYSICAL TECHNIQUE

All that is wanted of the body is to have it serve us and never attract our attention. "*Muscle is tireless except under the operation of the conscious will and thought.*"

The great muscular functions of the body are heart action and breathing. The heart pumps approximately eight tons of blood per day. We are told that the diaphragm does work equivalent to lifting 9,000 pounds from the floor one inch *every minute*. Both of these muscular actions are free from fatigue.

An all-wise Creator has organized animal bodies so that force operates unconsciously for these great tireless muscular functions in their routine of expansion and contraction.

All that man can consciously do in singing is to utilize the voice he was born with as a medium for the expression of beauty and thought, both of which are non-physical. This will result in singing that is artistic.

Beautiful feeling and thought play upon the physical instruments just as the fine pianist and violinist play upon their instruments. The artist, whether an instrumentalist or singer, does not play with the instrument or think about it as he plays.

There is no such thing as voice training, as sound is not a part of us physically.

Voice is the result of natural energy passing into the air that fills the tone instrument in order to create the medium of sound that will carry beautifully qualified thought to the listener. It is the atmosphere in motion that we recognize as sound. The body and its product of sound must be wholly eliminated from the consciousness and used by beautiful emotion formed by thought. The teacher's place is to guide the pupil in the use of beauty and thought. These sensitize and reform the body and its product of sound as they pass through and outward to become our expression. Giving and getting is the same whether upon the floor of the gymnasium or in the atmosphere of song, provided the quality of expression be rhythmical, thus beautiful. Unused by some phase of beauty, the mediums of mentality and physicality crumble and decay.

The air in the lungs, throat, head, mouth, etc., whether at rest or in the motion resulting in sound, is no more a part of us than the air in the room is a part of the room.

All those, who attempt the teaching of singing before they are able to speak and sing easily with clean diction and changing qualities descriptive of their feelings for all songs and subjects of conversation, should be avoided by students of singing. They with their unfortunate progeny, who awaken the echoes of dimly lighted auditoriums sparsely decorated with "dead heads," would pass quickly from the public picture if we could but visualize sound.

This seems impossible at present, but a comparative and practical illustration can be cited that will clear the vision of method addicts and all other unfortunates who subject themselves to those traffic cops of singing that make a business of telling the undeveloped and fearful what, how and when they can move vocally. Suppose we could have a tiny electrically lighted bulb in the larynx instead of a pair of vocal bands. The result would be that the upper part of the lung cavities, the throat, head, nostrils and mouth cavities would be flooded with light which would pour outward into space. This light would remain constant, or placed in the same locations, and flow outward from a central starting point in all directions at a speed uncontrolled by

man but determined by a natural law that man could not alter.

Let us suppose that, as the light flooded the above mentioned locations, it changed from white to various beautiful qualities of color. Running through this light with its changing qualities of color we can easily imagine wave lengths of different speeds like the up and down flickerings of the old fashioned gas jet flame.

As the light changed its color and wave lengths, let us see the proportions of the pharynx, head spaces and mouth, changing their proportionate form in order to enlarge the volume of qualified light with its wave lengths. Then let us see the tongue forming the front of the mouth cavity for "ah" so that the enlarged and qualified-with-color light, with its wave lengths, would issue from the mouth in the form of the vowel "ah."

Here we have a visualization of tone made beautiful by changing colors or qualities, used with different pitches or wave lengths and lastly formed into a vowel to increase its definiteness of meaning. The singing voice is created in the same manner by forces non-resident within the confines of the physical equipment but which pass through it.

The nerves, which bring force to the diaphragm for breathing, are educated before birth, and this physical action necessary to life in atmospheric conditions is taken up without conscious supervision on

our part. No more diaphragmatic work is necessary for singing than takes place in the healthy balanced body of the child pursuing its customary expressions of speaking, crying and shouting. When spontaneity is present in the consciousness one never thinks to the body at any point for any expression.

When we desire to speak or sing it is still necessary to breathe to sustain physical life and the diaphragm works chiefly for this purpose. It also works for the purpose of creating crude, offensive animal sound, which is the raw material treated by thought and feeling. The energies used for singing operate as releases from within the larynx outwardly in all directions, in the same manner as the light energies. The false and true vocal chords, like the light globe, are mediums through which different energies pass from within the larynx outwardly into the atmosphere filling the upper lungs, throat, head cavities, nostrils and mouth. The result is sound which remains constant in all of the spaces mentioned, also in nearby surroundings, as the energies pass outwardly into the atmosphere of space. The energies use the air already within the spaces and breathing continues that life may be maintained physically and the noise or raw material created.

When emotion changes, different intensities of energy are *released* into the same atmosphere and are heard as qualities. They travel at a speed dictated

by law and are not controlled in this regard by man. The breath is not pushed from within the body outwardly in order to carry them any more than the air is pushed the entire length of the room in order that the singer may be heard.

Because *atmosphere is constant* in spaces around us and within us, the sound is maintained as long as the energies are released and make use of this atmosphere.

The energies of emotion, that are reflected as qualities, create the overtone pitches in sound and use the false vocal chords as their physical medium of manifestation. They operate as whirling currents such as are reflected in a water spout. The qualities correspond to the light colors. As we think the pitches, thought energies are released, not pushed out. These thought energies, reflected in the scientifically accurate wave lengths of pitch, utilize the true vocal chords and thus introduce into the whirling currents coming from the false vocal chords, which make quality with their own particular pitches, those even wave lengths that correspond to the pitches of the piano.

The changing proportions in the head cavities, pharynx and mouth represent the automatic proportions made by the release of the energies of thought and feeling. These changing automatic proportions operate so as to enlarge the pitches and

qualities starting in the larynx. The tongue form of ah, or any other vowel when made by the front of the tongue, is the final forming of the tone.

As the pharynx, head and mouth forms are partially created by feeling, their proportions are never known, as no one is sure that he can release the same intensity of feeling twice alike.

Thus methods materially scientific or psychological are a menace, leading to an attempted standardization for art, which automatically kills inspiration and therefore emotional or artistic growth and interferes through introspection with all gliding, frictionless physical rearrangements.

When we cease to give the body entirely into the keeping of beautiful feeling and the thought which defines it, the true life stream of artistic growth and health ceases. The body and its product of sound shrinks and dries like the apple that clings to the tree, which as Fall approaches, withdraws its life-giving energy to its offspring. The apple then shrinks, wrinkles appear on its surface, and its color, flavor and form are no longer present. The vital life, which raised the raw material of pulp to the status of a fruit, is no longer manifesting.

It is just so with the voice. When pure emotion and thought are not released for the control of voice, the physical instrument shrinks and decays and what might be beautiful tone becomes offensive noise.

In trying to place a tone physically or mentally we attempt the impossible. Muscle can only expand and contract. The muscles of the body operate to take breath and expel it.

The muscles of the larynx operate in combinations to arrange false and true vocal bands so that the energies of selective thought and beautiful emotion may picture themselves in the resulting sound by means of mental and emotional pitches. Acting in unison with the larynx the plastic portions of the resonators and mouth create proportions which magnify both volume and quality.

The forces of thought and emotion acting upon the tongue cause it to co-operate perfectly with the larynx and resonators, performing its work of diction and supplementing resonance by shaping the mouth cavity.

Energies expressing as emotion, thought and physical force, in passing through muscles into the air of the lungs, throat and head, thence outward into the atmosphere as tonal beauties, pitches, words, etc., do not push the air along as they travel in space.

In sending emotionalized thought by means of the telephone, nothing is pushed from the speaker to the listener. The wire is used for the purpose of guiding a part of the sound message to a location.

The point is that both the phone and the atmosphere are means to an end and not parts of the

physical instrument, formed originally by energies, which when passed into atmosphere become sound qualified and filled with meaning. The violinist's instrument is in contact with atmosphere inside and out.

An artist when performing releases energy from his body into the instrument as emotional, mental and physical force. Qualified sound, with pitches, time, rhythm, etc., results, as the energy reflected in modes of motion passes through the instrument into the atmosphere and travels by natural law to the listener. The violin and atmosphere are not parts of the performer; they become mediums for transmitting the energies which constitute his message.

Sound, which is air in motion, not being a part of us physically, cannot be thought around, placed or put anywhere. All of the air in all of the open spaces above the larynx, and in the top of the lungs, vibrates all of the time when there is vibration of the vocal bands, whether or not we can detect resonance.

Voice as sound, is *constant* in its location within the tone instrument and at all times, fills all of the spaces in and above the larynx whether we think so or not and man has no power to alter this truth, or to place or locate a tone consciously.

Improvement in singing dates from the moment the *thought ceases to dwell on the instrument* and its product of sound and becomes concentrated

wholly on the *message* that the instrument as a sending station must give out. To listen to our own voices is artistic suicide. It does not hold back the sound, but it does hold back the *message* that should be carried by it.

If we cannot discipline the voice *as sound* because sound is not a part of us, and if we cannot discipline muscles, because their action depends upon a disciplined nervous system, what is left? Merely getting out of our own way from the physical and sound standpoint, and under free will concentrating on our message which is beauty formed by thought processes.

By study anyone can learn what is upon the printed page. Singing is to present the ever changing intuitions which the printed page calls forth.

It is possible to recognize emotion and thought in the consciousness because they themselves are energies. In singing we turn the body over to them that they may use it.

Non-interference is the solution of a perfect physical service whether we sing, speak, dance, walk or run.

We stated elsewhere that all bodily action was controlled from centers in the spinal cord and the best the brain could do was to relay messages downward to these spinal cord centers, which in turn relay them to the muscles needed.

These messages dealt only with *what* the body

was to express and we *never* needed to concern ourselves regarding the way in which the *muscles should work* singly or in combination for this expression. Thought and feeling are in themselves the energies which do this work. The body always expresses in the same way: we cannot change it.

It has *never* been a question of *changing the ways of the body* in expressing, but it is a vital question to change that which it expresses *in the same way*. That which must be expressed is beautiful emotion, formed by selective thought in contra-distinction to the unmoral instincts which generally qualify physical force and which may be formed either by automatic animal thought or selective human thought.

Until this is understood and practiced we shall continue to turn out flocks of unfortunates who have been trained to attempt the control of sound which is not a part of them or, of a physical instrument that never works perfectly unless it is let severely alone.

If beauty is to be given out, wisdom must be used to form the message into relatively definite meanings. A singer not only has the instrumentalist's responsibility to give out beautiful sounds, but also the responsibility of turning these sounds into correct and beautiful speech forms.

This is the definite part of the message relayed

downward, to be expressed by a physical instrument which is being supplied automatically with the force that we recognize as physical life. This is the artistic nature expressing through the physical body.

As there should be *nothing physical* in this message, all we want of the body is to have it serve us without attracting our attention or without allowing it to intrude its unmoral instincts, as passions, to poison our expression.

We send a motor to be adjusted or balanced. Why? So that the force released by the explosions in the cylinders will drive the car and not be wasted in overcoming the maladjustments of the machinery.

Just so with the body in singing. We can remove all maladjustments from the physical instrument so that its purely physical product of sound may be qualified by beauty and formed by thought into definite messages. This is done by forming habits in the three following departments of physical activity. These habits are absolutely indispensable to the attainment of beautiful singing by means of a non-interfering physical machine.

First, The plane of spontaneity in the consciousness reflected in physical balance.

Second, Loose jaw.

Third, Forward enunciation.

PLANE OF SPONTANEITY

There are, broadly speaking, two classes or states of consciousness. They are opposites. As these are variously described, we will quote some of the descriptive terms used:

High and low; lovely emotions and animal instincts; giving out and holding back; expansion and contraction; expression and introspection; performance and preparation; spontaneity and repression.

For the purpose of teaching we have more often used the following opposites: spontaneity and repression, performance and preparation, expressing and meditating.

The plane of introspection is the one used when we retire within ourselves with the will relaxed and the body collapsed, allowing anything to come to the surface of the consciousness that so desires. It is the plane of day dreams and we often live again the happenings of the past. It is the plane where immediate surroundings fade from the consciousness as we journey far and wide at the behest of fancy or the imagination.

When this plane is controlled by will, so that we can shut out the outside world and feel and *think as we choose*, we are meditating.

In closing the doors to the outside world, the laws of which are natural and the reproduction of whose

products would be copying, we react toward the center of beauty whose laws are more than natural and whose products are original and beautiful. In every day language, the plane of introspection is where we purposely stop expressing and retire within ourselves to rest or prepare for that which is to be expressed later.

This attitude is the opposite of the one used for expressing and is valueless for performance, but invaluable for those who hope to perform well later. Those expecting to do themselves justice in performance, before they have that self-control necessary to the enjoyment of absolute quiet, are doomed to disappointment. They have not attained to the threshold of art.

Some think that the constant bustle and rush, the giggle and excitement of the social function and jazz orchestra, are displays of the "artistic temperament." These students are sure to have a tragic awakening. They are not expressing beauty. They are not giving out emotion. They are but giving out, *within man-made law, animal instincts*.

Until performers and teachers know the difference between passions and emotions, excitement and pleasure, they are a menace to all who come under their influence for artistic guidance.

This plane of introspection, or retiring within, has a distinct reflection in one's bodily poise. If we are standing and meditating, the head falls either

down or back; the chest drops and abdomen sags. In all ways, mentally and physically, one is in the opposite condition to that which is necessary for the expression of anything that is not animal. This is primarily due to a relaxed will and, if maintained steadily, the quality necessary for facial, tonal, and bodily beauty, as well as sound health, will be lost.

This plane of introspection gives one the sense of drifting, or of being detached from individual expression.

The opposite plane is the one for performing or giving out spontaneously that which we *may* have become conscious of as we meditated or studied. We come back to earth, so to speak. Desire and will assert themselves, thought focuses on something we are about to sing or speak or an object close at hand and, as is sometimes said, we are once more in possession of our faculties. As the will and desire make the connections between the emotions, mind, and brain, the face awakens, the eyes give out vitality, and the body reverses its entire alignment. We are again ready to express.

To attain *fully* the physical balance representing the plane of performance necessary for a complete expression, through eyes, face, gesture, bodily poise, speech and song, we can imagine ourselves standing under a shelf two inches above our heads. We must then attempt to touch the head to the shelf. *Not the forehead*, but the part of the head directly over the

top of the spine. Immediately the back of the neck straightens, causing the chest to lift as the spine is lengthened, because the ribs leave the spine almost at right angles.

This takes weight from the heart and at the same time distends the upper sections of the lungs so that the air can fill them and meet no opposition through the necessity of waiting for the chest to be lifted. As the backbone straightens lifting the chest, muscles, which descend from the ribs into the abdomen, become taut and take up the work intended for them, namely the support of the lower part of the body at the front, also the rib support necessary to withstand air pressure caused by a contracting diaphragm. At the same time muscles inside the body, called vital organs, are correctly placed to do their work singly and in harmony with one another.

If one has any doubt as to sensing the emotional plane, let him copy the physical slump which reflects introspection, passing gradually to the opposite physical posture just described. He will feel the plane of sensation lift from a vague half-consciousness somewhere below in the chest to the definitely focused forward and higher plane in the head.

This physical balance, representing spontaneous expression and mental alertness, we all had as children. Later we began to imitate our elders who had lost their righteousness (right-use-ness) through chasing materiality and physical sensation. With the

mind and emotions on the high plane of spontaneity and kept there by the will, one can let the body go absolutely to rest and *it will not sag*. One will sense that the body seems to hang from the high plane, as the arms hang from the shoulders. Only when the plane drops, through relaxing the will, can the body leave its perfect balance and at-restness.

When this high plane is maintained, with its reflected physical balance, a vertical line dropped from the center of the head at the side, will pass in front of the ears, back of the chest, in front of the hips, and finally through the insteps.

Many attempt at first, while in this position, to keep the small of the back hollowed in. This will bring many aches and pains. From the waist line at the back, upward for the entire length of the spine, the line should be straight and the shoulder blades perfectly flat on the back. This will be the result attained eventually.

Some teachers contradict the foregoing, saying it is not natural. What they mean to imply is that often it is not habitual.

As there is no contradiction in truth, the breathing, that results from this emotional and mental plane and accompanying physical balance, will be true diaphragmatical breathing. No breathing lessons are necessary for singing. Teachers who understand will not waste the pupil's time and money on physical training, as physical standards are not the

standards sought for by the true artist or teacher. To fasten one's attention on muscular action in connection with breathing will cause interference. *This is a law, not an opinion.* The artistic energies of beauty and wisdom train the body as they use it.

Do not confound diaphragmatic and abdominal action in breathing. *There is no such thing as abdominal breathing* and untold harm has come to women who have tried to distend the abdomen, thinking it necessary for the attainment of a full breath.

The diaphragm is about four inches below the end of the breast bone. This is the highest point of the diaphragm which then curves away to either side forming an arch, the lowest points of which are on the sides at the right and left just a little above the hip bones.

The three short or floating ribs on each side terminate in the diaphragmatic muscles. This causes these ribs to fan outward and inward, exactly like the gills of a fish, as an accompaniment to correct breathing.

All other ribs terminate their forward ends in the breast bone and, when we are properly balanced, are practically at rest during a correct breath, namely a breath that is taken when the body is poised as a result of the plane of spontaneity.

Pupils must remember that the body does not expand *because air is taken in.* The body is expanded

so that air *may rush in*. Expansion is the *cause*, inhalation is the *effect*.

No more air is needed for singing than is needed for the maintenance of a perfect tone of bodily health. Only those singers feel the need of great quantities of breath who are fighting themselves and their expression through some form of interference.

In singing the breath performs the same service as is performed in violin playing by the bow. It causes the false and true vocal chords to impart their energies as modes of motion into the air that fills the singing instrument. These atmospheric modes of motion, or energies, are the beginnings of beauty and thought in sound. These forces use the air to travel by. As this air fills the lungs, throat, head cavities, nostrils and mouth and extends outward as an unbroken mass into space, we have an unbroken medium for the transmission of the modes of motion called singing.

Pushing and straining does not cause the tone to travel either faster or farther; it merely destroys both beauty and resonance through interference. The singer who strains is merely fighting his own body, as there can be no *physical* strain in the *release* of emotion and none in connection with *thought*, as they are not physical products but are energies that must pass unobstructed through the physical equipment and dominate it.

Straining is a sign that the force we have called upon to form and qualify sound has become choked in its attempt to flow through the physical machinery and fulfill its mission by becoming reflected in atmosphere. The voice from the physical angle is mere noise and must be given out in the same spontaneous, carefree attitude whether we cry fire or sing the Schumann *Mondnacht*. It is only because of such physical forgetfulness that we can get the voice to picture the fright that causes the cry of fire or the beauty which fills the Schumann song.

It must be remembered that the physical instrument and its product of sound is but a means to an end. The larynx is a relaying station for vibratory and circular modes of motion, which in contacting atmosphere result in qualified sound. Singing is the message that is sent by sound as emotion and thought qualify and impart pitch and word forms to it.

Until the habit is formed the physical instrument takes its natural balance when our will commands the correct plane of performance. Eventually this becomes a constant habit; then the physical body requires no more attention than the piano on which we play or the phone over which we speak. Attempting to sing while the mind is watching the physical instrument or tone brings partial paralysis of physical action.

In art, emotion is the indispensable message. Its quality alone makes expression beautiful whether in the field of speech, song, gesture or dancing.

To attain the qualified mental plane securely for all singing expression, practice is necessary. One should stand in front of a mirror, let the consciousness become blank and tip the head back so as to hollow inwardly the back of the neck. If the body is free from rigidity, the entire physical alignment will be the reverse of what is right.

Then lift the head just above the top of the spine. This will stretch the spine, lift the chest, throw out the back of the neck and small of the back and cause the abdomen to flatten.

Repetition of this exercise will cause one to recognize a *lifting* of the *plane of thought* and feeling. When this plane of thought and feeling called spontaneity for performance is recognized, forget the body and reproduce before the mirror the planes of meditation and performance which are opposites. Nothing physical will intrude itself into the consciousness with this exercise, yet the body will poise itself perfectly.

There is no force stored in the body anywhere—none in muscles, bones or nerves. The body is the conductor of that which it is given over to, or ordered to serve, as the nerves transmit the force with its quality and thought.

The body by itself has no power to oppose any

force whether natural, emotional or mental. It is trained by all three in their proper spheres.

When we relax the will, or so order through the will, the body is given over to the instincts or animal routine habits. When we use will and desire, we can force the body to reflect the attributes of higher thought and feeling which result in artistic expression.

We repeat that all we want of the body is to have it serve us and *not attract our attention*, for that which is in the consciousness when we are singing constitutes the message received by the listener and the sender of physical messages has no place before the public or as a guide in a studio.

LOOSE JAW

A loose jaw is indispensable to beautiful singing, clean enunciation and correct pronunciation of words.

This does not mean a sagging jaw and expressionless face for those are reflections of a condition that is *negative*,—where the will is not operating for either good or bad and where the consciousness is blank. It does mean, however, a mechanical or physical balance with a mental concentration that is not reflected in physical tension. Physical tension would impede, through all parts of the voice instrument, the passage of those energies which result in beautiful singing.

To attain a loose jaw *never copy the expression of another.* Imitation is a debilitating, vitiating influence, weakening to the will and to thought processes. It produces automatons and eventually destroys character, health and art.

In the first place, the amount and quality of emotion, which is reflected in the voice, eyes and face, is that which most strongly marks us as individuals and cannot be the result of copying except as we copy the principles used by another, but not his physical performance.

In the second place, to copy what we see another performer do *physically* never brings the same result as in the original. This is because the proportion and size of the palate, tongue and open spaces of the nostrils, resonators, mouth and throat are never twice alike in different people, any more than the faces of any two people are ever twice alike in proportion or expression.

A loose jaw is also indispensable to a natural tongue action because the jaw when set causes rigidity in all of the muscles around the base of the tongue. This impedes the passage of the impulses over the nerves which cause the tip of the tongue to move rapidly and smoothly for the forming of words. It also reacts so that emotion cannot operate in the larynx to perform the subtle changes which are the beginnings of tone qualities supplemented

later by formed vowels when the sound is shaped in the mouth.

Another serious interference reflected from a set jaw can be traced in a faulty palate action, which if not perfect partially robs the voice of resonance. Without resonance the voice has lost that attribute which constitutes the carrying power for qualified sound. A tone can be increased and decreased in volume when not resonant, but no quality of any kind can be transmitted to the listener by such a tone.

These points will be taken up again in connection with artistic technique.

FORWARD ENUNCIATION

When the qualified mental plane with its reflected physical balance has been attained together with the free jaw, by adding forward enunciation, we can cover all that is necessary in habit forming as applied to the mechanical or physical phases of singing generally called technique. Tuition, as applied to voice, ceases and intuition assumes control of sound.

This forward enunciation is not the same as pronunciation. We can have a clear enunciation of incorrectly formed words. We will take up the vowel forms under artistic technical divisions later.

Forward enunciation is indispensable as a means of removing interference from the larynx and the pharynx. It is also indispensable to the clear and correct forming of the voice into words.

Perfect voice production we were born with, also some capacity to emit vowel sounds; but correct speaking is the result of a conscious mental training under the will and desire whereby, through constant repetition, thought is translated into functions in the brain which the voice reflects. This being a conscious process mentally, we must be on our guard from the start that we are not listening to our voices and are not otherwise introspective as we enunciate, for these attitudes in speech and song result in holding back the message of qualified words that the sound carries. We must be spontaneous, using what at first seems a very precise and affected diction which makes use of the front half of the tongue.

Like the ventriloquist, we can teach the back of the tongue and the palate to do a lot of speaking, but we cannot give out beauty under those conditions because of interference with the voice instrument. Thus teachers who center a pupil's mind on the pharynx, voice, body or throat and then expect him to sing beautifully, are developing a class of ventriloquists little less offensive than the real ones. Ventriloquists may be clever, but they are not purveyors of beauty.

The points at which the interference obtains are, as we have said, in the larynx and pharynx. Rotating muscles, to which the vocal bands are attached, operate so that so-called higher pitches are the result of the same strain or tension on the vocal bands over a lesser length, as on a violin string when the performer slides his finger back and forth on a single string, obtaining different pitches.

Depression of the back of the tongue paralyzes these muscles so that another set has to spring into action attempting to pull the full length and width of the bands tighter for each higher speed vibration or pitch. This would be reflected in the violin by turning the pegs to which the strings are attached and tightening them for each higher pitch, causing undue and dangerous strain.

It is because pupils are taught to attempt to open the throat, *which cannot be done* and which results in merely spreading the pharynx *that is no more throat than mouth*, that the so-called registers appear, also relaxed vocal chords, nodules, covered diction and sounds devoid of beauty and lacking sufficient resonance.

In addition to this interference in the larynx the soft palate must be considered. The soft palate is a part of the tone instrument. Its action is involuntary when correct and it must not be interfered with by thinking to it. In singing the palate action is a vertical one. With some singers it is

easy to watch it rise and fall on different pitches as well as different qualities.

A wise teacher can also detect, in people of different temperaments and voice ranges, quite a different natural level in the different soft palates. Buoyant people with brilliant voices always possess high arches in their hard and soft palates under normal conditions. It has never been proved as yet, but there is little doubt that the soft palate in raising and lowering is as much a direct reflection of emotion as it is a reflection of the mental phase of pitch changes.

If the soft palate is consciously forced to co-operate with the back of the tongue for the purpose of shaping vowels, it cannot perform its automatic function of shaping the resonators in order to enlarge the sound. The palate is a part of the *tone apparatus* and must not be considered *consciously* in connection with tone or speech. It is raised and lowered involuntarily by the energies of feeling reflected in quality and thought centered on pitch. As we have said, non-interference is the watchword.

It is claimed that there are over two million muscular changes in the complete singing equipment within the range of the voice and that there are about sixteen thousand in the larynx alone. The tongue is capable of twenty-five muscular manipulations per second. If these figures do not convince teachers and singers that the only thing to

do is to let the physical instrument alone, we recommend that they go to a certain settlement in the Middle West where it is still maintained that the earth is flat, for there they will prove the truth of the old adage that birds of a feather flock together.

There is a cord under the tongue to keep it in its normal resting position in the front of the mouth. An appreciable strain is necessary to pull the tongue back, hollow it, push down the back and tip up the front. All of these contortions are the result of attempting to copy another, to open the throat, or to do something physically and consciously in connection with voice placement, registers or some other fallacy.

Without regard as to how perfectly the physical result sought may be obtained, individuality is destroyed. There will be mechanical interference through breaking the law, also lack of quality, as no artistic ideal is in the consciousness with such an effort. Such teaching leads to ever-increasing interference and ultimate failure. Failure awaits all pupils who submit to prejudices called methods instead of learning how to co-operate with the laws that are in control.

Muscles become paralyzed as to action in exact proportion as we apply will power or conscious thought to them. Again we say that this is the law and not an opinion. Until all thought, that is in-

terested in the body, throat, head, larynx, palate, tongue, voice placement and standing position, shall have faded from the consciousness, an appreciable release of beauty cannot be attained in singing.

We must remember that those things which are present in the consciousness when we sing and speak constitute the message received by the discriminating searcher for beauty, and no other listener is worthy of our attention.

Think of the law which says that those thoughts which are constantly repeated develop functions in the brain mass. Then consider what is developed in the brain of a pupil trained to think on muscles or tone placement. It will be interference, as muscles only serve us well in response to thoughts centered on that which we desire them to express.

Our desire should be to give out the ideals of beauty and thought—two energies which in order to express themselves in singing utilize a natural product called sound, which the physical machine produced automatically at birth and which is as separate from the message that it transmits as are the telephone or radio equipments separate from the messages that flow through and over them.

A pupil thinking of muscles or sound is not concentrated on the message or any department of it and as a result never will develop the functions and emotional releases that result in beauty formed

by thought. Thinking of this kind, being contrary to natural and supernatural law, will never develop a useful automatic habit but merely increased interference leading to a physical breaking down.

To attempt to sing songs after a preliminary training of this nature results in failure because a song calls for pitches, volumes, vowels, enunciation, speeds and qualities. None of these attributes of singing can be performed except by concentrated, repetitive thought under the will, which forms the functions in the brain mass before the voice can reflect them.

Singing teachers singly and collectively must learn that the universe, of which we are a part, is controlled by universal law; that the plane of nature reflects that group of the universal laws called natural laws; and that the body belongs to the natural and is to be used by the supernatural laws, that they may be in evidence in bodily expression. *Humanity cannot run against the universe but can only run with it*, and no amount of collective concentrated ignorance or willful transgression has changed or can change any universal law in the slightest degree, whether the law be in the supernatural or natural realm.

Ignorance of the law will not save us from failure.

A great jurist said that a *man-made law* would obtain till an outraged public intelligence demanded

a change. The public becomes outraged only when such a law is developed to that point which becomes an impertinent interference to legitimate expression and a strait-jacket for moral principles.

We say that an outraged *parentage* and *public now demand a change* because there is but a tiny percentage of beautiful singing in proportion to the effort made by thousands of legitimate aspirants in this wonderful avenue of expression.

We say it is time and but simple justice to stigmatize as interlopers all those violinists, accompanists, pianists, coaches, cornetists, church organists and orchestral directors who cannot sing but who attempt to do voice work and who merely prey upon the ignorance of the undeveloped student for the purpose of illegitimate financial gain. Such make-believe teachers of singing are obtaining money under false pretenses, riding ruthlessly over the ideals and ambitions of those who trust them.

So-called teachers of singing must be honest and intelligent enough to stop fighting over their funny little methods and learn the Universal Method of Natural and Supernatural Law. Pupils must stop this idiotic worship of the teacher and refuse to do anything that the conscience does not subscribe to and the intelligence grasp. It is the teacher's business to know the laws that govern expression, by means of the voice, and present them in such a way as to

meet the needs and comprehension of every individual student.

Humanity is not a flock of sheep and the biological herd idea of the psychologist is flagrant stupidity. Humanity is a group of individuals equally endowed in each case with the same principles.

These principles, in precise accordance with the intensity desired and used, manifest as energies which create their own proportions or forms in the physical machine and its automatic product of sound. No living soul is positive that he can create the same face quality or tone quality twice alike. Teaching a method is an attempt to standardize art and is a manifestation of ignorance. It corresponds to singing a song with mathematical time accuracy instead of singing under the guidance of emotion as rhythm. The body is a perfect servant when let alone.

Because principles cannot be exhausted, individuals can express that which they are able to comprehend of these principles without ever copying. *Example is the greatest teacher* and, if the teacher does not understand the law, he cannot be an example of it nor can he teach it, and he is taking money under false pretenses whether he realizes it or not. The relation of teacher to pupil should be that of a loving and wise father to his own child—a counselor and a guide for the other's effort.

A FEW BLUNDERS IN TEACHING

It is hardly an exaggeration to say that, even in those studios where beauty abounds and intelligence is its servant, the entire phraseology for the teaching of singing should be changed.

Speech came into being as passions and beautiful emotions demanded an expression by means of thought, which in turn became defined in words, then in connected spoken sentences. When the aborigines had successfully beaten their neighbors' heads off with clubs, they danced and chanted to give vent to their passions. They also did these things before a battle, that animal instincts might be more mightily aroused. Man's growing comprehension of life caused him to recognize ever more tolerable ideals and worship them, using song and speech for the purpose.

These standards, whatever they were at a given time, would abide until outgrown by an expanding mass consciousness which caused new ideals to be born demanding new speech forms. It was this repetition in development that Blackstone voiced as justice when he said that a man-made law would obtain until an outraged public demanded a change.

These man-made forms, that measure humanity's finite comprehension, are made oppressive by the self-seeking leaders who administer them and to whom through fear man sometimes bends the knee.

Later man arises, shatters the restricting definitions, discards the teachers that he has outgrown and steps forward one more pace into the light of understanding. All man-made organizations are doing just that today.

Teachers, being isolated, have generally learned *last* that the new wine will not go into the old bottles.

Humanity can be trusted to maintain a steady though sometimes tardy support for its conception of the real substance represented by organized ideals while teachers can generally be counted on to entrench themselves back of the old ossified embankments of intellectual definitions until their positions are carried by the assault of those who have increased their understanding and who refuse to have their lives shaped by outsiders.

Form, usurping the place of substance, is the curse of all leadership. Scientific and intellectual machinists have lowered the standard of singing, but there is cause for rejoicing not fear.

It is moving day for the world and we are travelling to houses more beautiful where there is more light of beauty and understanding. That we suffer is unimportant; the result will be worth the suffering.

Beautiful singing is not lost. Only those teachers and singers who work with eyes on the clock and hands on pocketbooks will be crushed. These halting

guides will disappear through their opposition to laws that they should be co-operating with. They need not even know that their example and performance are destructive—they will disappear just the same. Universal law is impersonal and is always in control.

Favoritism universally speaking does not exist. The genuine teachers are *self-selected*. They have furnished the effort and the suffering in the service of ideals. In proportion as we serve principles we are swept by their streams of force to secure resting places and vantage points free and safe from the crumbling structures that crash to earth below us.

Is this far afield as regards singing?

It is the key that opens the one door that leads to permanent and lasting progress. Singing is about to step ahead and there are teachers enough who understand to effect the change.

We would like all teachers to get the viewpoint that principles, expressing through natural and supernatural laws, are in control and are forces that do their own work; that correlation with the principles which will teach understanding of the laws is *not optional* but *imperative*; that correlation with forces which do their own work takes competitive materialism out of art and puts development and beauty in its place. It is a serious situation when a teacher fails to realize that thoughts repeated de-

velop functions in the brain mass and cause *pictures to appear on the screen of the consciousness.*

For this reason teachers should change their phraseology for teaching singing, selecting only those words and phrases, which do not cause to arise in the consciousness of the pupil, symbolic pictures that, however true on the natural or material plane, are never true in the *same sense* on the higher plane of emotion or those higher planes of the consciousness that we experience when we are purveyors of that beauty and thought which constitute the true and individual message of the real artist.

For example, teachers use the words "high" and "low" as descriptive terms for pitches of tone. These words cause pupils to automatically picture contrasting or higher and lower levels. There is no truth in such a picture, as pitches represent energy that is operating rapidly and slowly on the same level.

If we take five steps on the floor in five seconds, then ten steps in five seconds, the feet move twice as fast the second time as the first, but on the same level. It is just so with the vocal bands when we sing two notes one octave apart. The bands and their product of sound remain in the same location and merely double their speed of activity on the same level when we sing the so-called higher pitch.

Any up and down action of the larynx or vocal bands is trifling, wholly automatic, and cannot ever be a part of the singer's conscious equipment.

When the teacher says high and low, the pupil thinks up and down, trying to push the voice into the head or depress it as the case may be. The voice, being air in motion, is not a part of the singer's body and therefore cannot be depressed, held back, pushed forward or up, thought around or placed. That which is thought around as a result of this false symbolic picture will be those *movable muscles* of the tone instrument in which the nerves terminate and which carry the up and down, backward and forward thought messages.

Thought is a force and should be concentrated in singing upon diction, pitch, time, etc.—not upon the fallacy that some tones are higher in the head than others or that tone can be placed by mental or physical force in any definite location or upon changing physical levels. Thought force in action, properly concentrated upon diction, pitch, time, etc., may bring us recognizable sensations to be described as high and low. This is because muscles are caused to move up and down as we think pitches and not because sound changes its location or level.

High and low in art, such as the high light in painting or the climax of a song, bear no relation to levels materially speaking. Low in art is descrip-

tive of expression lacking in interest or idealism, whereas high would mean a giving out of inspiration which is emotional beauty. It is all in the realm of moods and feelings. High in art is linked with the fourth dimension in mathematics, the "limitless within" of the metaphysician, the Kingdom of Heaven in religion.

Some day we shall realize that the only thing in life that weighs us down, or can be called low, is the mood or emotion which qualifies our expression.

It is safer and more accurate for teachers to speak of slow and fast pitches, which after a single explanation will be understood. The only part of the tone apparatus that we sense moving up and down or high and low, is the soft palate and this happens as a result of thinking high and low whether we sing or not. It may also happen as a reflection of a high or low mood as in inspiration and repression.

Pitch is both *mental* and *emotional*. If we strike the "c" below and then the "c" above the staff and sing them in the consciousness without producing sound at all, we will sense the same up and down feeling physically that is apparent when we produce the voice. The changing sensation is caused by releasing thought and feeling and is not caused by creating sound which reflects them.

Muscles move to their proper positions in re-

sponse to the energies of thought and feeling reflected in pitches and qualities. These forces travel by nerves to those muscles needed to picture and enlarge thought and feeling in sound. This process results in muscular forms or moulds which when filled with tone cause the tone to generously reflect the thought and feeling which created the moulds. It must be remembered that these moulds are the result of *thought* and *emotion* production, not sound production. *Thought and emotion energies are the cause, sound pictures the effect.*

In singing, every pitch that is sustained by a vowel sound of beautiful quality is the product of force manifesting through its three vehicles of physicality, mentality and emotionality, causing a perfect co-operation throughout the instrument.

In their inception vowels are the direct reflection of different emotions, different vowels representing changing emotions with varying intensities. Intensities of emotion, as energies, create whirling currents in the sound which become the partial and overtone pitches. These pitches are quite independent of the pitches that are mental in their origin and which effect the tone as wave lengths. In the perfect tone of a stringed instrument there are several—probably seven distinct and separate pitches operating at one time to give us the fundamentals, partials and overtones. The blending of

these pitches registers in our physical hearing as one pitch only.

The physical process that results in beautiful singing is so intricate and subtle that it has mystified the scientist for years. This phase of the subject is enlarged upon later in the subdivision that treats of qualities.

Sound, which is not a part of us physically any more than the hum of the sewing machine is a part of the machine, merely fills all of the moulds created by thought and emotion and is changed from noise to words, pitch, resonance and quality,—the message which we call singing.

That which we move around by thought and feeling is never voice but is always muscles. The singer has no responsibility of a *conscious* nature in causing muscular action. The singer's conscious responsibility is in calling forth the emotion and thought which is reflected in the message the sound carries. Emotion and thought are the energies that move the muscles. Sound, the raw material of singing, is a physical product—mere noise, and can be produced as perfectly by animals as by human beings. In both cases the energy at work is a gift unconsciously used at birth.

Sound, whether of fast or slow vibration, big or little volume, breathy or resonant, beautiful or ugly as to quality, travels by law at the same rate of speed. Man has nothing whatever to do with it,

whether he thinks so or not, except to use it as a vehicle for the transmission of messages.

The singer's responsibility begins and ends with the message of quality and thought that the sound transmits, which will be artistic within the limits of his comprehension except for physical interference caused by thinking to the instrument or sound, speaking in the pharynx, tightening the jaw, or standing so as to be out of alignment physically.

Singers must stop worshipping teachers whose methods bring conscious straining and thinking to the instrument or sound if they desire an expression that is beautiful. A rich opulent quality can no more be pushed out, up, or anywhere else than can a smile or the quality of wistfulness. *Emotion is released.* A conscious effort to smile results in a grimace corresponding to the stereotyped facial expression of the toe dancer. When the properly poised body and its product of sound is given over to emotion or passion they will qualify the eyes, voice and face, whether we speak or not, as they are powers that do their own work.

Regarding sound, there are *two* classifications of *quality* and two only,—passions and emotions. If singers do not know the difference, it is to be hoped that they will never become public performers adding their influence to further vitiate their chosen field of effort.

LOUD AND SOFT

The descriptive words *loud* and *soft* should never be used in teaching.

An *artist* never sings with the idea of using more or less sound in different parts of a song. He recognizes in the appeal of the text and the music written to interpret it a desire to give out more or less emotion as well as varying qualities. Often excellent artists have pictured emotional climaxes with relatively small volumes.

To think "loud and soft" will result only in changing volume, as emotion is left out; and the thought being unqualified results only in more or less noise presented through mental efficiency and physical straining.

We can imagine the oft-time agony of a composer trusting a song, which is to him a child of his emotions and thoughts (his higher self), to the material symbols of the printing press and the rough treatment of a materially minded performer brought up on a method whereby tuition, which is faulty, stifles intuition which is beauty. We can easily sense his prayers as he asks to have his song fall into the hands of those who can read between the lines and sense some of his inspiration necessarily crushed out in a process attempting to picture beautiful emotions on a printed page.

TONE PLACEMENT

Then we have the words "tone placement" which cause very definite erroneous pictures to arise in the mind.

These words are *never* spoken by a *real artist* or a teacher who *understands* the *voice*. There is hardly a phrase that one could utter which would so completely display ignorance as to what is true in regard to the voice and its laws. When one who understands hears this phrase he wonders at what plane of simplicity he can begin his explanation so that it will not be beyond the understanding of such an intelligence.

Sound can no more be placed than light.

To place anything means that it can be *located* in *space* and held there. In singing it would mean that because there is a connection of nerves *between* the *thing* to be placed, which is voice, and the *thought in the brain that does the placing*, the tone can be placed or located by thinking.

Air in motion is sound and becomes tone when qualified. There are no nerves in the air filling the open spaces above the larynx, whether this air is in vibration resulting in sound or is in a state of comparative inertia. As nerves terminate in muscles, muscles *only are placed, or thought, about*. In attempting to place the tone *physically*, not men-

tally, let the pupil strive to grasp the sound with the hand as it issues from the lips.

One will realize at once that, if sound cannot be controlled, gripped, pushed or directed by the wonderfully trained hand *which we can see in operation*, it is futile to think we can influence tone as to location by trying to do anything with the muscles of the throat *which we cannot see*. When we think up and down, in and out, front and back, while singing, muscles in the sound instrument are moved whether the mind is centered on them or on the voice.

It is no more possible for a singer to place his voice in singing than it is to place the voice of a performer to whom he is listening. We can illustrate the action of the larynx upon air or atmosphere by dropping a pebble into a pool of water. The pebble creates wave lengths of water which pass outward in ever-widening circles from the central starting point or sending station. It is like the radio, only in the case of the water the wave lengths are seen.

The larynx in singing is a physical mechanism for relaying energies which flow outward through the air from the *central* starting point in *all directions*. No *air* is *pushed along* any more than the water is pushed along by the pebble. Both air and water reflect the energies that use them. When the wind blows down the lake the water does not move

except up and down in changing form, otherwise the water would eventually all be at *one end of the lake*.

Voice is not a stream or current of air or sound pushed outward. It is an *unseen and unheard current* of force flowing, which on contacting atmosphere results in sound. The sound, reflecting the unseen energies of thought and emotion, is the message called singing. It is as foolish to imagine that the voice is a flowing current of air pushed to the listener as to imagine that a telephone wire is pushed to the listener at the other end of the sound communication. Both wire and air are useful mediums to transmit the energies resulting in voice formed by thought into words and pitches and qualified by emotion.

When we blow as violently as possible we are able to expel air about *ten feet per second*, while sound, using the air to travel by and regulated by a definite natural law, flows about *eleven hundred feet* in the *same length of time*. Only that amount of air flows outward from the nostrils and mouth in speaking and singing that is required to make room for that which flows upward from the lungs in order to make effective in sound those physical activities in the larynx that give birth to pitch and quality. It is a matter of displacement only. The air already filling the open spaces is that which is agitated and turned into sound on the attack.

Teachers have supposed, because little or no resonance could be detected at times, that there was no activity in the resonators. This is not true, as it is impossible to produce any pitch that can be heard without causing all of the air in all of the open spaces to vibrate instantaneously. Resonance is not the test which determines whether or not there is vibration in certain locations or open spaces called resonators. Resonance results when these spaces are the right proportion and form at the time the vibration takes place.

No one knows these forms which are constantly changing. The result can be accomplished only on the basis of non-interference. Thought and emotion centered on pitch and words operating as energies must meet with no maladjustments as they pass through the physical and into the air to create physical moulds and sound which in turn result in resonance, pitch, words and qualities. After the moulds become filled with sound they operate as resonators. Beautified thought centered on pitch includes in itself the intelligence and power to shape the moulds that impart the resonance and quality to the pitch vibrations, when we are physically balanced and there is no interference from thinking to the throat or the sound.

The difference between cowbells and chimes is one of proportion, not the material out of which they are made, the amount of energy used or the

pitch they give out. Words, pitch and quality moulds for singing cannot be attained with the mind centered on the instrument, which in all departments of the physical will merely inhibit action.

Again we repeat the proved law that the physical machine will never serve us perfectly while under the conscious will or thought. We must stand properly balanced, with the chin at rest and the enunciation forward, then flood the entire consciousness with that which constitutes the message. The physical instrument has to express this message whether or no and has never done otherwise than carry out orders, allowing at times for interference through lack of understanding.

In singing the physical has no reason for being, other than to create automatically its product of sound, which is the raw material utilized by our non-physical energies of emotion and thought for their own expression.

As Emerson says, "the earth rests in the loving arms of atmosphere," which is a storehouse of beautifully qualified energy. We must eventually learn as individual entities to obey the same law, resigning our natural bodies as mediums of expression to the guidance of our higher energies in which will be found the origin of the true message of beauty.

We are not our bodies only and the message is *not* physical when we are artists.

Tonal sensation in the *head*, called resonance, should not be consciously sought, as it can be ugly — just a reflection of mental and physical energies centered on pitch but unqualified; while sensations in the *consciousness* resulting from *emotion* are in the non-physical realm of the beautiful until they are pictured in sound.

Physical sensation is always a false guide for an artist. A singing expression of the beautiful comes only in a full measure to those who are able to erase wholly from the consciousness every physical sensation and mental formula.

Perfect sound production comes at birth and requires no conscious intelligence, as is repeatedly proved by some public performers. Artistic singing is rare and is never more than relatively attained.

OPEN AND CLOSED THROATS

The throat is always open, else we would choke to death. It was open *before* birth or the first breath and the first cry *would never have taken place*. It is open after physical death, the vocal chords alone being slightly relaxed to allow the last breath to enter the lungs. *We have no control over the throat* to even partially open or close it, except by the process of swallowing; and we cannot swallow by thinking to the muscles.

It is quite clear that the Creator expected hu-

manity to display its present stupidity as it fought its way upward to the light of greater understanding. Thus we find ourselves in possession of physical bodies, *all of the indispensable-to-life functions of which* we have in full operation at birth or soon after, and certainly before our so-called education teaches us to interfere. If this were not so we would make such a mechanical failure of that which now starts perfectly that few of us would ever reach maturity. We would not be here long enough to learn any of the things that caused our coming.

When we spread the pharynx in swallowing or yawning we must bear in mind that it is not the throat we are opening; also that thought is centered on what we wish to do and not on the muscles that act. The pharynx is the boundary line between the throat and the mouth and is like the doorway between two rooms which belongs to neither.

OPEN AND COVERED TONES

When the mouth is open for singing such a thing as an open or covered tone is impossible to create. A hum is the nearest approach possible and it may be both resonant and beautiful.

The tone apparatus is *in itself the sum total of all of the covered, shut-in spaces above the shoulders*, that connect with each other and open outwardly to the atmosphere in space. There is nothing

but the throat and other covered spaces adjacent and connected with it in which to create the sound called voice; and this sound is no more covered and throaty because it is made in the throat than the organ tone is pipey because it is resonated in a pipe, or the violin tone boxy because it is enlarged in a box. The phrases open, covered, etc. are purely descriptive of the vowel and its quality and cannot refer to the sound or its location. This quality results from various forms of physical interference which destroy resonance, is muscular in its physical origin, and never tonal except in reflection. The true origin is in introspection variously applied.

The interference which results in giving the impression of the sound being covered is caused by indulgence in one or all of those artificialities arising from the false belief that the physical machine or the sound can be helped by thinking to them. This is introspection centered on the physical or the voice. Its result is partial paralysis of larynx, throat, tongue and palate muscles.

Attempting to open the throat, flatten or hollow the tongue, sing the so-called chest tone, use nasal resonance, consciously lift the palate, or attempt to sing when anything of a physical nature is in the consciousness will always result in a product that is faulty in one or all of its attributes. A physically healthy voice reflects that which is thrown upon it just as surely as does a perfect mirror. If we do

not admire the reflection, why should we attempt to deal with the reflector instead of that which is reflected?

We must grasp securely the truth that the sound can only reflect that which is in the producer's consciousness when the sound is released. If this were not so attempted interpretation of musical compositions would never in any measure succeed.

The so-called covered sound flows by the same law as do all other sounds and when interference is removed will at once, even while being sustained, take on the higher characteristics of human tone, provided its owner is releasing emotion at that time. That which is called a covered tone is really covered diction which results from attempting to open the throat or to "place the voice in the head," etc. It is some form of introspection.

The mental plane of spontaneity, reflected in a balanced physical instrument, a loose jaw and forward enunciation, insures a perfect physical service for voice production whether or not the possessor of the voice has an appreciation of artistry. Artistry, which is idealism, will eventually be recognized as the cause of a beautiful sound and not as an effect.

BREATHING

At birth we found ourselves possessed of a physical instrument which merely awaited its first in-

introduction to atmospheric conditions to begin working perfectly in certain limited directions including breathing. At the same time we demonstrated for those near us a perfect sound production, frictionless, adequate as to volume and resonance. Nature, the mother of this plane of life, had done her work well and showed herself willing and anxious to carry on the work so perfectly begun.

After breathing and creating sound perfectly, we slept—and marvel of marvels, *our breathing continued quite automatically with perfect regularity or naturalness* because we were not interfering. There was no question as to whether we were breathing *rightly* or not. Mother Nature was in control; her method, always perfect, was being demonstrated.

Soon it was time, as measured by conventional standards, for our education to begin. Our elders in solemn conclave decided that the perfect ways of Mother Nature for automatic expression could be improved by injecting into them some human intellectuality. Education was not to be centered on what we were to express by means of a physical machine that had proved itself perfect, but rather we must cause the machine to work differently. Instead of watching the wheels go 'round that we might learn of principles by deduction, we must throw grit in the gears and cause interference.

Our elders, wishing to find what made it go and how, proceeded to stop its going perfectly instead of leaving it alone, using it and studying it as it served perfectly for expression. Doctors appeared and conversed learnedly about *abdominal* breathing, knowing full well that the lungs did not extend into the abdominal cavity any more than did the heart. Singing teachers came forward with ideas that never saw the light of truth. The parents put the final touches to this physical disorganization by applying the strait-jackets of conventional dress and social custom, which developed artificiality.

Soon the object of this solicitude was as badly off as were the elders, and what had been a perfectly balanced instrument for the expression of the beautiful things of life had become thoroughly unbalanced and its possessor's attention centered upon that which could only work perfectly when let alone. The vicious circle was complete and each day added fuel to the fire.

Let us review a few of the antics that have been taught by teachers as necessary to correct breathing for singing.

Pupils have been taught to lie on their backs with as many heavy books piled on their diaphragms and stomachs as they could balance and then breathe them up and down. This was to develop the strength necessary to *push the tone across an auditorium*, thus reaching the most distant listener.

The truth is that in a healthy mature body properly balanced the diaphragm does work equivalent to lifting 500 pounds from the floor one inch with each breath. If one attempts to lift this weight he will get a vivid picture of the power that is being used perfectly and unconsciously. It is certainly enough for singing, for this reason.

The diaphragm *has nothing to do with pushing a tone* but is for the purpose of expanding the body that air may rush in as in breathing. Tone travels by the law of acoustics a little less than 1100 feet per second. This law was here when man arrived and he has no power to alter it. Tones of all volumes, all pitches and all qualities travel at the same speed, while breath with appreciable strain can be pushed out approximately only eleven feet per second.

The voice like the violin is a stringed instrument. One is operated by vibrating the strings with a bow, the other by vibrating the bands with the breath. The bow cannot push the tone to the listener, neither can the breath. In both cases energy affects the air in the immediate vicinity as it passes through it. The voice is not a stream or column of sound that is forced against a sounding board by diaphragmatic force and reflected to an audience. There is nothing in the body in its natural state which might make a sounding board, as bone, which is its hardest substance, is about forty per

cent water. Sounding boards are very dry and are made under great pressure with extreme heat.

We have had pupils who were previously taught to blow in various ways and with varying strength through clay pipes and against candle flames and to blow paper pellets at the ceiling while lying on their backs on the floor. They have been taught to pump the chest up and down, to breathe sideways without moving the diaphragm at the front or the chest; in fact have been taught every abnormal and unnatural trick that could be thought of.

They are all wrong. Any system of teaching singing that fastens the mind on the body is absolutely wrong from two standpoints:

First, the body will never serve us perfectly under the conscious will and thought. This is proved and accepted by all scientific investigators of the body as well as all higher schools of thought.

Second, those things which are often repeated remain in the consciousness as habits. Anyone trained in any line to have conscious attention centered on anything physical merely cultivates ever more surely the habit of steady interference up to the point of obsession and ill health, which are the beginnings of paralysis for all expression.

The habits to be formed for singing are the habits of releasing beautiful emotion and thought in tone quality, pronunciation, enunciation, pitch, etc.

It is *proved* that muscle is tireless when not interfered with and that it *cannot be disciplined or trained in any way*, as it performs its dead level of service in expanding and contracting. Nerves only can be disciplined and the process is one of repetition. Muscles can be counted upon to picture perfectly for expression any amount of force that the nerves receive and transmit to them, if there is no interference.

We must in all ways stop the attempt to regulate muscular action by watching it, else the resulting interference will bring but a partial expression. This will partake of the physical nature of the thought which should never be present in singing. Tones resulting from such an attitude are devoid of beauty, often tremulous and lacking in the partials and overtones that cause them to sound true to pitch.

Pupils should not allow teachers to waste their time and money in breathing lessons. Correct breathing is not the cause of beautiful singing but is simply the result of physical balance and a serene consciousness.

REGISTERS

There is no such thing as a register in the voice, for a register implies a physical imperfection. There is no more a physical imperfection in the action of

the muscles in the singing department of a healthy physical machine than there is an imperfection, or a register, in the parts of the machine used for dancing or playing the piano. The register fallacy is a mental ailment, not a physical or tonal imperfection.

The word register is a label which has become generally used to describe a break in the flow of sound or a change in its quality as it reflects different pitches in certain sections of the voice. Many teachers suppose it to be the possession of every singer and a physical limitation inherent in all. There is no foundation for any such belief. The voices of the young when *untaught* are free from this defect. All departments of the physical work perfectly when balanced unless we apply thought or will to them in an attempt to regulate consciously their muscular action. A register appears at those points in the scale where an attempt is made to apply conscious control to either muscles or sound. Healthy bodies are alike physically but not all of us understand that bodily action must be involuntary to be perfect.

The register is a result of interference. We either unbalance the natural machine, so that force cannot work it smoothly and automatically, or we inhibit action by thinking to it; or at certain pitches of the scale we cause a change in the quality by attempting tone placement which is impossible.

Any form of interference in spontaneous expression brings spasmodic physical action, whether we are using the natural body to express dancing or singing. Both dancing and singing should reflect the rhythm of emotion. Both will go with a hitch if we cease to flood the consciousness with rhythmic beauty and thought and center our attention on the machine by means of which we perform.

Considering the teachers only, it is most entertaining to hear the advocates of the register fallacy in heated debate discussing their number, their causes and the proper methods to "smooth them out." If they were natural, they would appear on the same pitches and be of the same number in all voices. In such a discussion one hears a denial of every physiological, philosophical and metaphysical truth that has been proved and accepted for years.

If what teachers call a register is either a break in the flow of sound or a change in its quality, we are faced with the explanation of only these things. If there is break in the *flow of sound*, there must be a break in the continuity of *muscular action that causes sound*. If there is a break or hitch in the *muscular action*, as nothing originates in muscles it must be because the *nervous force*, which *causes certain muscles* to expand and contract, has been interrupted in its flow. This never happens unless we cease to think and feel consistently, or so will it that expression ceases, or there is interference from

lack of balance, or interference from thinking directly to the muscles or tone. Otherwise breathing and heart action might cease at any time when we are enjoying perfect health, as they are but expanding and contracting muscular actions depending upon force brought by nerves in an involuntary manner.

If the so-called register is reflected in a changing quality, we may know at once that because quality is not physical there has been a conscious interference of a mental nature with the machine; or that we have ceased, because of the mental attitude reflected in the *expected* register break, to concentrate on releasing the same emotion as previously, substituting temporarily an attempt to place the voice.

Registers are introduced by teachers into the minds of pupils who previously had never heard of them. This new introspective and artificial thought in causing interference in one pupil will cause it in all pupils if applied the same way on the same pitches. Voice is a perfect barometer for reflecting the physical, mental and emotional states.

A perfectly adjusted motor or a natural normal physical machine receives and transmits power that is not a part of itself. We utilize the power which runs the physical machine by guiding and directing it, not interfering with it as it serves us. In the case of the motor we express naturally. In the case of

the physical machine for singing we use the natural or physical for the expression of the supernatural as beauty, when we are beyond the kitten stage and have our eyes open.

Any singer who understands the laws governing expression can reproduce the defect called a register in any part of the voice or on a single tone and immediately afterwards sing the same range of notes evenly and smoothly as to volume and quality. There is a distinct physical reaction that can be felt at the time of the so-called register change and it is caused as follows:

In teaching a chest register the thought of the pupil, because of the word chest, is brought downwards from the plane of spontaneous performance to the lower plane of the physical and becomes centered on the body around the chest and throat. Immediately all overtones and partials leave the voice. *Tone*, a human product, is gone; *sound*, the animal product, remains.

By teaching the pupil to think chest, or downwards, and to think the same way for several tones, interference, caused by the thinking downward and by fastening the mind on the throat *to sing these same notes in the same way*, causes the throat and larynx, also the soft palate, which works sympathetically with them, to retain one set, rigid position for all of the pitches included in the register.

Proper physical action is never *set* at any time.

Muscles in the larynx and palate should be plastic, not rigid. In correct singing, as each new pitch is thought slight muscular changes take place which are necessary to form the muscles in their group action into the moulds that will create the pitch, resonate and qualify it. These slight changes are as *plastic* and *gliding* in their action as are the lips in smiling and *happen for each new pitch*, thus maintaining an even balance of the fundamentals, partials and overtones in the voice just as they are originated in the consciousness.

When we set the instrument rigidly up to a certain point for the singing of several pitches in the same manner and then, either consciously or for any other reason, suddenly release the tension or setness because of a new thought, the accumulated result of *several tiny gliding* unnoticeable changes takes place as *only one big change* and becomes apparent. This is a so-called register.

So far as the vocal bands are concerned, the resulting action is as if one had picked the strings of a violin or guitar, causing them to snap from a strained condition to their rightful and restful position. It is this snap that breaks the flow of sound and is called a register.

Nodules often result from register instruction. Under the register theory the singer causes unnatural strain on the vocal bands and muscles of the

larynx which are the only parts of the voice instrument that can be badly damaged. It results in relaxed bands or, in the slang of the throat specialist's office, "bow-legged vocal chords."

Thinking down to the instrument, speaking in the back of the mouth, hollowing the tongue, attempting to place the voice,—all of these crudities and more are apparent with those who follow the register fallacy. With the physical machine balanced, the jaw loose, and the enunciation forward, no hitches in the production of sound as a reflection of conscious thought and feeling can ever occur unless we think to the machine.

Let us use the approach of the philosopher to this problem of registers and see where it will take us.

Man is always equal to that which he creates.

Man makes a violin or piano and in proportion to its perfect balance the scale is even, free from breaks, registers or other defects that are mechanical and mar an even scale.

The *Creator of the Universe creates man* as part of the Universe, creates the plane of nature of which the natural body of man is a natural part or member; and this Universal Creator, like man, must be equal to all that He has created.

We are thus faced with the contradiction that, while man, a creation of the Creator, has built something mechanically perfect enough to reflect

scales that are free from breaks or registers, the Creator Himself is less proficient, not being able to create as well as the man He has created.

There are no breaks or registers in the voice as there are no imperfections inherent in the physical instruments that produce sound. Registers and other imperfections reflect an imperfect use of a perfect instrument and can be erased by reversing the process that creates them.

We suggest that the advocates of registers memorize and be able to explain the 16,000 muscular changes in the larynx before attempting consciously to control any of them.

The simplicity of erasing from the voice the ill effects of "register instruction" is as follows:

CURING THE REGISTER FALLACY

Teach the pupil the mental plane that is reflected in the correct physical balance as we have described it. Ascertain that the jaw is loose and with the mental plane of spontaneity reflected in a correct physical balance and with the mouth slightly open and the jaw resting in a natural position, not gripped, have the pupil sing some descending scales of a warm quality on the vowel "e" with the enunciation perfectly formed *by the front of the tongue*. Both jaw and tongue should be absolutely restful but not flabby and negative.

These scales should be in the proper range to cover the register change.

If the singer *concentrates* only upon singing "e" with a rich or warm quality and there is no introspection during the singing of these scales and the physical posture is the correct one, free from setness, and the jaw is at rest, the first scale will be free from any suggestion of registers *unless the pupil thinks down* or to the throat because of habit as he passes from fast to slow pitches and approaches the so-called register.

No attempt need be made to shrink the volume and quality of the notes below the staff to match the notes on the bottom of the staff. The reverse will be true, as the notes on the bottom of the staff must increase when necessary to make an even scale.

The most difficult feature to eradicate in the poor unfortunate possessed of registers is the introspective frame of mind under which he has labored and which in itself makes beautiful singing impossible anywhere in the range of the voice by killing spontaneity which in turn keeps out of the voice the message of beauty that is the highlight of the tone picture.

When the singer has the three physical departments of technique as we have described them, the voice can but reflect what is felt and thought, as there can be no interference physically.

If that were not so, all songs would sound alike.

There are many more destructive lines than we have touched upon that are included in the mistaken and artificial methods employed in some studios. We have, however, covered the principles involved and can leave this rather disagreeable phase of the subject confident that intelligent seekers for truth are in agreement.

That we speak with a certain directness and force is our right in the premises. We were among the fools who refused to think and merely copied, therefore a victim of man-made methods originating in misunderstanding and carried out with the aggressiveness of ignorance, conceit and the criticism of all and everything that differed.

From this false start we evolved four methods of our own, each better than the last. All, however, were based on effects instead of causes. The foundations of quicksand could not support an artistic superstructure, but, having a certain amount of determination, we maintained our search for truth and have happily been rewarded. We have discarded man-made methods and have learned to co-operate somewhat with universal law.

We say frankly that, while we would not willingly hurt anyone, it is the hundreds of thousands of pupils and singers who are the first to be considered and not the teachers. Furthermore no one is upset by truth unless he refuses to use it. Those

offended are but displaying the intolerance of ignorance.

TEACHING FOR ARTISTIC SINGING

We find ourselves able in the light of our present understanding to help the pupil in one year to a comprehension and performance exceeding that which we were able to attain previously after fourteen years in the wilderness of indirect and false methods based on scientific findings which belong in the laboratory and which center the attention on the machine, constantly increasing and multiplying the difficulties, never eradicating a single one.

When teachers, singers and pupils have mastered the three departments of physical technique that remove interference, namely:

I. Plane of spontaneity in the consciousness reflected in a correct physical balance

II. Loose jaw

III. Forward enunciation

they are ready for guidance in the following departments that should be included in the equipment of the teacher and singer:

1. Pitches
2. Volumes
3. Vowels
4. Qualities

5. Facility
6. Attack and release
7. Embellishments
8. Time
9. Interpretation and coaching
10. Language
11. Introspection
12. Legato
13. Rhythm
14. Criticism
15. Studio atmosphere

The foregoing, while not complete, covers many departments in singing about which teachers and pupils must have real understanding.

Singing is not physical, nor is it sound. It is the energies of thought and beauty utilizing sound in order to communicate themselves to the listener. All can do this in varying degrees by

1. Will Power and Desire
2. Intelligent repetition of thought and emotion backed by desire in order to form the functions in the brain
3. Patience
4. Love of Beauty.

PITCHES

The department of pitch instruction can be separated into two divisions: (1) those who are tone

deaf and (2) those who are so limited in the number of pitches that they can sing relatively few songs.

With the tone deaf we believe that the singing studio is not the place to cure their trouble. Children born tone deaf are often cured by some of the excellent kindergarten systems now used to teach piano, composition and absolute pitch. Grown ups who are tone deaf generally find the problem insurmountable as they are unwilling to give the time necessary, which is never the same in different cases. Nor do they have the will and patience to go through the indispensable drudgery. This class of would-be singers is very small. They would do much better to take up some instrument like the piano where the pitch is ready made for them and performance from the standpoint of enjoyment largely depends upon being able to read music and feel the rhythms and upon the patient repetition necessary to master the keyboard.

Those who are limited to so few pitches that song singing of a comprehensive order is impossible can be easily helped if there is no physical deformity or diseased condition. One constantly meets such would-be singers. Their difficulty is always due to a system of teaching that has caused interference.

Attempts to place tones, hold the tongue thus and so, open the throat, push or strain upwards, push downwards, force the tone outwards, or to do

some of the other impossibilities of mechanical and physical instruction, are always responsible for this condition. When the singer stops trying to do the *impossible* and *concentrates on the indispensable*, adequate range is a certainty.

It is never necessary, nor is it *possible* in *proper training*, to take away slow speed vibrations, called low notes, in order to attain the high speed vibrations called high notes. Lack of understanding, wrong instruction causing interference, disease and physical malformation are the only causes of a range too limited to sing any music that is suitable for each type of voice.

Teachers are never called upon to classify a voice as contralto, mezzo, soprano, etc., when its possessor is in doubt. This is generally done because voices apparently have ranges that cause them to be so classified.

Voces should not be classified by range but by quality, and when interference is removed and the native quality released the voice will tell the teacher and the singer how it should be classified by merely expressing the singer's individuality.

VOLUMES

As we stated before, volume does not enter into the curriculum of a studio where ideals of beauty constitute the goal sought. A great canvas well exe-

cuted is no more a work of art than a miniature excellently well done. In mezza-voce less volume is used, but feeling and its servant thought must never be diminished.

The rendition of classic lieder by a dramatic soprano is no more a work of art because of its volume than is the interpretation of the same songs by a light lyric soprano.

It is in the relative values of wisely used emotion, as each singer gives out to the listener his own reactions to the words and the music written to interpret the words, that we find beautiful singing.

We can imagine two singers with different kinds of voices or two singers in the same voice classification using the same songs, which means the same words, time and pitches. The two performances would differ greatly if they were both artistic because of the emotional display which is never twice alike in any two people. It is this emotional display that constitutes the real and individual message.

Any volume that comes without physical and conscious effort, in response to the singer's desire to give out emotion, will be adequate.

Beauty in singing is the only message that insures lasting growth and really determines whether or not we are musically alive. The energies of physical force and thought must become its servants if co-operation between the performer and audience

combined with development are to replace isolation, deterioration and oblivion.

VOWELS

Association with the baby in its cradle teaches us that vowels constitute emotion's contribution to language. Consonants and an increased efficiency in vowel diction are a reflection of later developments in the brain which give to vowel sounds more definite meanings.

We are born with perfect voice production which by means of its naturalness and non-interference reflects even in the infant the feelings of pain, temper, affection, happiness, etc., expressing themselves at first by vowel forms, somewhat imperfectly because enunciated by a new physical equipment.

To help the singer attain beautiful vowels is a real test for any teacher. It can only follow an increased appreciation of beauty. Such instruction is difficult because there is no comprehensive, well balanced understanding that the beauty which creates vowels is indispensable. There is, therefore, no attractive process in life to keep beauty in the foreground of expression.

Our schools should recognize that cramming the heads of youth with temporary truths should be secondary to teaching an appreciation of beauty

that will become permanent. To increase one's understanding of beauty has been considered unimportant—something to follow in the train of much money making and over eating when sated physical sensation has become a menace to longevity.

A speaking voice and deportment that reflects some understanding of beauty should be considered as indispensable as faces, hands and bodies that are clean and healthy.

Pupils from different sections of our country pronounce differently and in speech we have no adequate rules for attaining uniformity and no court of appeal that we respect. In singing, however, it is customary to use the Italian vowels because they are pure vowels. In other words, the Italian vowels stop as they start, do not interfere with the tone instrument, and are never modified in the sense that we modify our vowels.

But how is one to learn here in America a correct pronunciation of the Italian vowels? Certainly not by listening to most Italian singers. The Italian opera company is recruited from all walks of life and one hears Italian as badly distorted in opera as it is among the push carts of the East Side of New York.

We have been flooded here in America with good-natured physical huskies who, because of a natural endowment of buoyant physical health reflected in powerful voices, have been taught to par-

rot a few operatic rôles. The Italian streets abound in this type. As they cry their papers or wares from the corners or serenade foreigners in the hotels, an Italian teacher often picks out the most promising voice and contracts with its owner. He is taught to parrot certain rôles in return for a percentage of his earnings.

These people have little understanding but much enthusiasm. As their opera stories deal largely with animal instincts, they are well equipped to peddle the physical thrills that pass for beautiful emotion in singing.

It is high time for artistic America to realize that it has attained ideals beyond this plane and refuse longer to support institutions that are kept alive through catering to the purely material in life, masquerading as art. It is better to have no opera at all than to have questionable stories interpreted by un-educated singers quite lacking in idealism under the control of a trust so material that money is its goal and not the presentation of beauty.

We can state with authority that practically all of the standards in the business side of art, which have disgusted and offended Americans driving them into rebellion or seclusion, have been imported from Europe.

It is up to the men and women of America through their clubs to unite and appoint representatives who will open bureaus in our large cities

where our native talent can be heard and recognized and then engaged.

When one has lived in Europe and heard Europeans' opinions of American art, it will be speedily realized that they believe us to be interested in material things only. They simply cannot realize that America is less materially minded than Europe and that we are at least their equals in artistic expression and appreciation.

But to return to vowels:

All singing is on vowels. Consonants that have tone characteristics are negligible and cannot be used in technical training from the standpoint of beautiful tone. Clear enunciation for beautiful emotion is all that is needed to perfect the vowels. Consonants divide the vowel sounds into periods of meaning and must be distinctly enunciated.

The Italian vowels are

a	pronounced as ah not aw
e	" " ay
i	" " ee
o	" " oh
u	" " oo as in who

In teaching these vowels they are never modified.

Americans terminate "o" (oh) with an "oo" sound, saying oh-oo, the "ay" sound with an "e," saying ay-ee, the "i" sound with an "e" saying i-ee, etc.

Vowels in singing should *stop* as they *start*, *equally openly*.

The American way is to modify the vowel with a local tongue action that destroys symmetry and shrinks volume and quality.

The complicated and subtle muscular movements which make all vowels are the result of functions trained into the gray matter of the brain by the energies of mind and emotion held to repetition and accuracy by desire and the will. This is not an opinion; it is an established and accepted truth that cannot be shaken.

The seats in the brain that receive words from the outside world through the ear are not the functions that are trained in the brain mass to give the same words out again *plus their meaning*.

We cannot give out *anything* received through *any* or all of the five physical senses without becoming copyists, destroying initiative, killing originality and turning the human family into a flock of sheep. *We can imitate only the principles used, never their applications.*

The only thing that a teacher can do in vowel instruction, from the standpoint of pure Italian, is perhaps to buy a Battistini record or to study in Italy or elsewhere with a native who gives the impression of culture and refinement and not nervous physical virility.

While the perfection of vowel forms cannot be

attained, as vowel forms are reflections of emotion which must continue to grow in beauty, it is at once possible under proper guidance to enunciate vowels in the relatively perfect forms that make understanding possible and so that there is absolutely no interference with the physical processes which result in voice with its pitch, resonance, etc. It must be remembered that voice as sound is purely a physical or natural product and is valueless in singing except as a vehicle to carry to the listener the supernatural attributes of beauty and thought.

It is also necessary to realize that vowels as reflections of emotion can never be standardized and that your conception of the vowel forms shall be your *temporary* standard until you are able to improve it through emotional growth; and that in singing and teaching them a perfection of repetition as to their forms as you understand them must always be maintained in order eventually to attain an automatic self-repeating technique that needs no attention. It is the forward position in the mouth which is standardized for speaking all vowels and not the shape of the vowels themselves.

The Italian "a" which is pronounced "ah" we generally hear as "aw." Thus we constantly hear people say "I am going to hear 'Cawmen' tonight at the opera," or "My 'kaw' is waiting for me at the door."

Speaking of that sort is purely a physical expres-

sion, very affected, decidedly soggy in quality, and stamps its user at once as a poser desiring to impress listeners with his culture but succeeding only in disclosing his utter lack of good taste. It is supposed to be very English but it is not the English used by cultured people.

The Italian "i" is our pure "e" sound as in "see." It can be attained at once when the jaw is at rest and the tongue at rest in the forward position which causes it to fill the hollow in the lower jaw prepared for it by nature, touching the teeth all the way round both front and back.

The Italian "e" is like our "ay" sound in "day" and is not difficult to perfect.

The Italian "u" is our double "oo" as in "do." This must not be spoken as our Southern friends speak it; they are apt to pronounce "do" and "dew" very much alike.

The Italian "o" is almost like our own when we leave off the shrinking process of using the "oo" sound as a termination.

While these descriptions as we have given them are about all that can be said in writing, no constructive process can be built up through repetition unless the mental plane reflected in physical balance is maintained by the will; also the restful jaw, the forward enunciation and absolute spontaneity of expression.

The moment the will is relaxed and the mental

plane in the consciousness falls to meditation or introspection, thought concentration necessary for correct pronunciation and accurate repetition is lost. The body sags into the reverse alignment and the back of the tongue with the soft palate will attempt to take up the work of speech.

In this condition the expression of beautiful emotion ceases. The sound continues but it carries no message of beauty. The tongue interferes with the entire voice equipment in the larynx through depression. The palate is forced to work for speech instead of performing its automatic duty of shaping the cavities in the head so that appreciable resonance and quality result and the character of the singer, which is reflected in a definite dependable outline of speech processes under the will, is wholly lost. A spineless performance results, characterless and devoid of quality.

When the mental plane and its reflected physical balance, free jaw and forward enunciation is maintained, interference with the voice is impossible even if the *ultimate* perfection of form as to vowels is not attained or understood.

With the maintenance of the *three physical attributes* which will allow a complete physical alertness (not flabbiness) to obtain, training for the pronunciation in singing of any language can be attained through patient repetition by the mind, backed by desire, under the will.

Whether we like it or not, there is no other way. We will either obey the law as it controls singing expression by means of the body or the singing instrument will be broken ruthlessly by our opposition.

Universal law is impersonal and must be worked with sympathetically. These laws represent forces that make us when correlated with and will surely break us physically if we attempt to cross them.

With the three physical *attributes* as fixed habits, not only for singing but for speech, walking, health and appearance, improved vowels, range and volume increase rapidly without our conscious attention and effort.

Through repetition the functions resulting in speech become automatic. Then and not until then can singers give themselves over to the outpouring of emotion in beautiful sound with the certainty that as the beauty floods the consciousness it will be in evidence and constitute the high light of the message received by the listener.

All vowels, however understood as to form, must be spoken while allowing the tongue to *lie* at rest so that it touches the lower teeth at the front but is not consciously arranged. It must never under any condition or for any language be drawn back, consciously flattened, hollowed, or the tip thrown upward. The liquid flow of words and the supple elastic muscular activity cannot be attained unless the

tongue drops forward to the teeth and seeks its own level as the mouth opens for singing.

No singer with the attributes we have described has ever distorted the tongue, pulled it back, tried to hollow it, thrown up the tip or in other ways interfered with a natural process of creating words and voice. Permanent faults in diction, unless there is some physical deformity, are always the result of introspection, centering on muscles or voice, causing physical inhibition or interference. Trying to make muscles do things such as open the throat, place a tone, push up the voice, is all destructive. No muscles can be thought to *directly* and made to do anything. Such is the law and we can take it or leave it.

We cannot lay too much stress on the importance of enunciation in singing. Given the physical departments of the mental plane reflected in physical balance and loose jaw, all that is needed is to feel that we enunciate with the front half of the tongue and we have a perfect voice production that will create within a reasonable range and volume anything that we demand of it.

But *singing* is more than *thinking*; and there is nothing attainable through perfect physical balance and perfection of thought processes in any department of singing that rises above the level of *physical and mental mechanics or technique*.

While we cannot sing without the body and

mind, yet all we want of them is for the desire and the *will*, during the study years, to hold the mind to constant, undeviating repetition in order that the functions in the brain may be perfectly formed as quickly as possible through repetition. Pitches, volumes, consonant diction, etc., result. This is *all mental over the physical* directed by the will. These functions, different for each department of our expression, can only give out that which the mind puts into them. With every perfect repetition, backed by desire, the function becomes more automatic. These functions in the brain and spinal cord, with their connecting nerve fibres running from center to center and finally to muscles, *cover everything that can be trained or disciplined in our entire physical machinery.*

The functions in the brain are trained there by the repetition of thought and emotion. The functions, or centers in the spinal cord, are trained by the regularity of force waves which are received by the nerves involuntarily.

We cannot say too often, nor emphasize too strongly, that *man's thoughts do not supply the energy to work the bodily machine* through concentration on the muscles or the sound.

Man can do but two things to *assist* physical operation: First, with free will he can use the force that runs the machine to cause it, while running in its *usual manner*, to express what our understand-

ing demands of it. Second, not to think directly to it so that physical action is interfered with.

This is supernatural law over and above *natural* law. Man must cease contradicting these self-evident, proved truths or else be content with a halting expression, a jangling nervous system, bad heart, sore throat, etc. These are reactions from interference with that which runs perfectly when let alone.

The danger line, to be avoided by conscious thought while singing, is the pharynx. The pharynx is the beginning of the swallowing apparatus, so of course we can expand and contract it, but *not by thinking to its muscles*. Teachers claim that this process is opening and closing the throat. The pharynx is not the throat any more than the mouth, and from the standpoint of intelligence such teaching is about on a par with an Italian operatic baritone of my acquaintance who used to bathe the veins on the sides of his neck with cold water, thinking that they were his vocal chords and that the cold water would strengthen them.

The danger line, or pharynx, is part of the tone apparatus and, being plastic, it can be made, when we are introspective, to imitate the motions for speech. When this is done the palate is forced to co-operate with the back of the tongue in making word forms. It is never free to carry out its legitimate automatic operation of creating the forms and

proportions in the open spaces of the head that impart resonance to those weak pitch and quality energies coming from the larynx.

Without resonance singing is impossible, as there is no character to the sound, no carrying power, and the release of emotion by means of the voice is impossible.

It is unmoral and, when we recognize the indispensability of beauty in our complete expression, it is *immoral* to give out thought unless it is so qualified.

Business men chase the dollar, destroying themselves in the mental and physical struggle because they have left out that which makes activity easy, creative or even legitimate.

Germany with her idea of a physical and mental superman led all other nations in well organized physical and mental force that more power and material supply might be hers. If she had qualified her efforts with love and beauty, we would all be eating out of her hand.

So, in beautiful singing, the thought which is relayed downward over the nervous system for physical expression, must be one which is beautifully qualified.

It is in the department of increased definiteness that the singer differs from the instrumentalist whose message is relatively indefinite as it lacks words which most clearly define thought.

QUALITIES

The physical process, by which emotion is enabled to qualify the voice, is not generally known and has never been explained in its entirety. The following can be definitely stated, however, from experiments in the laboratory by means of photography.

A horn, such as one sees on the phonograph, was covered with a thin layer of skin over the large end in the fashion of a drum head. The horn was then fastened firmly so that the large end covered with the skin was pointed upward and was horizontal. Over the skin was sprinkled grains of a light dry substance. A singer was asked to sing a tone of ugly quality into the small end of the horn.

The modes of motion in the singer's voice were communicated to the air inside of the horn, which in turn caused the skin or drum head to move and agitate the dry particles placed there. These particles were then photographed and the photograph enlarged. The result was just a chaotic jumble of the dry particles devoid of form or design of any kind, conventional or otherwise, proving that the modes of motion or energies used were in conflict with one another.

Immediately the same singer was requested to sing the same pitch and as nearly as might be the same volume, but this time with as lovely a quality

as possible. The result was photographed and, when enlarged, one saw designs resembling beautiful chrysanthemums. The flower petals seemed to fade away at the tips, showing that the forces flowed from the center of the flower outward and that the modes of motion or energies used were not antagonistic but co-operative, not chaotic and destructive but creative.

We were much interested in the mode of motion taken by the force of beauty, which was from the inside out.

Thought alone becomes a wearing process. Tonal beauty reflecting emotion is the energy that makes singing buoyant and tireless. It is in the realm of beauty that singing expression reflects individuality and increasing artistry. This is proved by one's manner of interpreting a song previously known. The appreciable changes will be in rhythms and tone qualities, both being in the realm of emotional energy. The pitches, time and words are registered on the printed page and remain as they were. The mode of motion in the quality photograph, being from the inside out, identified it with the attribute of energy which gives out the *quality* for singing.

Now, what have we in the physical equipment that might be utilized as a medium to bring about this motion from the inside out, which reflects beauty? Frankly we do not know because of our

own investigations, but we will sketch briefly the thoughts of a conscientious researcher which we have readapted.

A Mr. von Broeckhoeven appeared some years ago before the singing teachers with the theory that the *false vocal chords created all* of the pitches of the singing tone. In this we believe him to be mistaken. His statement was that, after exhaustive tests it was proved that whirling currents of force are introduced into the column of air as it becomes energized by the false vocal chords, and that these false chords take on forms resembling the mouth-piece of a trumpet. These cup shapes, he claimed, are capable of form changes, but the result is always the same, namely that the air is made to spin or whirl and in whirling creates pitches in the sound.

The energy that makes for a whirling result is from the inside out. In principle it partakes of the same nature as the energy reflected in the quality photograph which resulted in the chrysanthemum forms of the pictured tone.

Whirling currents in the air, which the photograph proves to be the energy of emotion in the tone and which von Broeckhoeven proves are created by the false vocal chords and have their own pitches called overtones, can afterwards receive the speeds of vibration called wave lengths, which are

created by the true vocal chords without antagonism between the two modes of motion. The wave lengths represent a fixed scientific standard of pitch mentally executed by the singer.

It appears that von Broeckhoeven is the discoverer of the *physical origin* of the whirling currents and their pitches which we call overtones and which reach us as quality.

We believe that vowels are the direct reflection of emotion, which at different intensities are pictured in the voice as greater and varying qualities of sound. The imperfect vowels of the infant in the cradle represent a prenatal training and they are imperfectly uttered because the medium of expression is a very new and unused one. The ability to speak consonants is an after birth training and acquisition, is purely mental and is for the purpose of more clearly defining the message by adding the attribute of thought to it. Life expressing itself as feeling is easily recognized in advance of a later mental development which gives the feeling a meaning.

Emotion seeking expression and thought seeking to define the meaning of the expression are serving a common purpose; therefore the pitches created by the two energies would be sympathetic and harmonize like a sustained chord.

It is claimed that seven pitches are in evidence with each tone produced by a stringed instrument.

Science divides these into fundamentals, partials and overtones, which in every first class instrument synchronize and go to make up the perfect tone that is sensed by the ear as one pitch. It is our present belief that fundamentals represent the physical force in tone, partials the mental force and overtones the emotional or qualifying attribute. In any case it is a problem belonging to the laboratory and not the studio and will regulate itself in singing when there is no interference. The close proximity of the false and true vocal chords causes us to believe that they are the physical mediums for the expression of the two separate classes of pitch which reflect feelings and thought.

Perfect vowel sounds and ultimate perfection in tone qualities will never be attained. Modes of motion are universal in their origin and manifest in an infinite variety of ways.

There is the vibration of the steel ingot that we cannot recognize with our physical senses, but which has been measured by Boise, the East Indian researcher.

There is the vibration in the giant liner caused by the big engines in her depths.

There is the vibration of speech that contacts our outer ear and passes inwardly to centers of feeling which in reaction especially make for restlessness or peace.

"Modulation in speech is one of the greatest arts

that can be taught." "Quality is that realistic energy which we recognize as beautiful feeling" and which becomes a usable and attractive part of our expression when we listen to our intuitions and accept their guidance as the overshadowing ideal to be released through tuition, or that which is upon the printed page.

There are many who are too physically or personally sensitive to show what true quality really is and so close the door to their inner guidance. This is due to generations of teaching that urged everyone to repress feeling because it was assumed that only physical feelings would be used. Everyone should have been impressed with the understanding that permanent progress is attained only through the use of Pure Emotion, or feeling that is selfless, impersonal and non-physical.

An unselfish use of pure emotion in our approach to life is the short cut to unlimited growth in that department of expression which results in artistic singing.

Inspiration or the use of intuition by the artist often brings consternation to those whose efforts are guided by selfish materialism.

To bring back artistry in singing we do not need a conscious increase in physical or mental energy, but we do need a wave of pure beauty to wash clean the babel of mediocrity that assails our hearing in both speech and song.

FACILITY

The native capacity for rapid execution is generally found in those who possess a buoyant or sparkling personality.

Facility, or speed in singing, should not be undertaken until the three physical departments, also pitches, appreciable volume, qualities and vowel forms are established. If one cannot do these well when singing slowly, the rendition of two or three times the number of notes in the same time is merely doing badly two or three times the amount.

Any exercises that are right as to range (and there are many to be had) will do nicely. The more rhythmically they are sung the more beautiful the quality will be. As rhythm is a form of emotional expression and flows only from a serene consciousness, freedom will be more easily maintained and the tendency toward tenseness will be diminished.

We should not use facility as a gymnastic feat but always as a legitimate expression to be rendered with *quality*, *rhythm*, *poise* and *legato*. Facility as presented by the *artist* leaves the listener at rest, free from the feeling of thankfulness that nothing went wrong with the poor performer.

ATTACK AND RELEASE

Attack and release of tone have been considered difficult to master, generally because no clear under-

standing has obtained as to what attack and release truly are.

In reality it is very simple when one learns to deal with primary causes and not effects. The technique of the attack is covered when the will combines thought and feeling on the pitch and the word. The artist is really singing in the consciousness before the voice starts and the tone is but the means to convey to the listener that which has been in the consciousness of the artist.

As the physical equipment never works perfectly under the direct application of the conscious will, it will be found that the difficulty has been in fastening the will and mind at some *physical* point where the attack as to breath or sound was to start. That this point was rightly or wrongly understood would make no difference; it could not be well done that way. If a perfect understanding of the action of every muscle in the singing equipment could be in our possession, beautiful singing would not be advanced one iota.

That which is in the consciousness when we sing constitutes the message received by the listener. Singing will not be redeemed from the material plane of selfish ambition, physical straining and psychological nonsense until teachers and singers understand that the training is to be on the gathering and using of beautiful thoughts and not on the study of physiology, attempted imitation, or the

impossible effort to control the direction taken by sound, which cannot be done. Removal of interference is all that is necessary regarding the instrument on which we play.

The release of a tone is but the opposite of the attack. Neither is a conscious physical proposition or a matter of voice production except as they reflect a fiat of the will for the starting and stopping of messages, not sound.

When one attacks the word all indecision vanishes. Pitch is automatic with most people from the start and, when the processes of starting emotion and thought for which pitch is used become automatic, there is no problem.

EMBELLISHMENTS

Embellishments or decorations, when wisely used, add much to the effectiveness of singing.

The trouble that singers have in executing scales, slurs, turns, etc., is always caused by physical interference provided the singers are musical and capable of sustained and rhythmical thought processes.

Minds centered on playing with the machine, causing it to do something they consider desirable, such as registers, attempting tone placement, flattening the tongue, opening the throat, etc., never attain grace in singing. Interference in proportion as the will is weak or strong and in proportion as

the particular thing they are mistakenly attempting to do is pernicious is all that can be attained by such effort.

With the mind centered on the text and the consciousness pervaded by the rhythm and quality of that which is to be pictured, there is no problem. When we do not interfere we can sing within reason anything that we can feel and think.

Slurs that change quality, scales that hitch, etc., are manifestations of one's lack of understanding. The instrument has no power of its own and is but picturing what we demand of it plus our interference or lack of it.

Physically poised, as a reflection of a serene consciousness with the chin and tongue at rest, the voice will reflect all that is demanded by thought and emotion. It seems strange that the idea of giving the body over to the control of rhythm, as in dancing, is not accepted as equally true in singing.

TIME

Singers making mistakes in the simpler forms of time are generally confused or careless. They should be kept on simple things until through testing they can show that the giving out of thought with mathematical accuracy has been mastered.

Time is elemental arithmetic and is difficult only

because it requires accuracy. The violent distortion of time under the guise of temperamental interpretation is always unnecessary.

INTERPRETATION AND COACHING

Great wrongs are done and real growth retarded by a stupid conception of what interpretation really is.

Teachers who understand never feel the need of *copying anything* except pitch, time and words or of asking another to do so. At its best copying is only a *mental process* and therefore cannot be artistic singing, which includes the energy of emotion that is always individual. Emotion cannot be copied. We are not even sure that we can release the same intensity and quality of feeling twice alike.

Tradition in classical music is no more to be copied than the relatively crude conceptions of fifty years ago in any other line. Tradition is that body of information recording how prominent artists have sung beautiful music.

This is all well and good, but is entitled to consideration from one angle only, namely, that, if by studying what has been done we can stimulate the same emotions more fully, or cause new emotions of greater beauty and variety to arise and qualify our performance, tradition has served its purpose.

The blind copying of traditional standards in music bespeaks lack of understanding and individuality in expression. When persisted in, this copying sounds the death knell of art. If this same degree of ignorance obtained in scientific lines, we would still be using the jaunting car instead of the dirigible. Respect for past efforts should be the attitude of all, but to worship such standards as a measure of our present capacity is suicidal.

Until singers realize that they have no moral right to a public, paid performance until they can sing the old and new songs with individuality, we shall not have a body of singers with a vision above materiality and copying. Singers must be brave enough to present their own ideals and not violate the demands of their own consciences for self-expression.

We do not expect too much of the rank and file in the business world and are not surprised to find them ruining their bodies and selling their souls in accumulating material things which they seldom enjoy here and cannot take with them. With the singer, however, we look for something higher, for they must leave material cravings behind and realize fully that they are responsible for a sincere expression of their conception of beauty. They must be purveyors of beauty, not materiality or the automatism of a coach's standardized traditionalism. A bank account is not their goal and, unless primarily

they would rather give up satisfying material and physical appetites, they are poachers on the preserves of those who give up such things that they may build their lives by being an inspiration to those who listen and follow.

Listen by all means to those coaches and teachers whose examples are stimulating, but never copy anything but principles unless you wish to publish broadcast that you are attempting to ride through an artistic career by copying other people's attainments.

LANGUAGES

Languages are necessary up to the point of understanding and pronunciation if one is to reach artistic heights in performance.

In all languages the Italian vowels should be used for singing. When the *speaking* diction of a language is used, as in Negro, Irish and Scotch *folk* songs, care must be taken that inevitable distortions are not allowed to vitiate or interfere with voice production.

We firmly believe that English can be sung as musically as any language and, next to Italian, has in it inherently the finest balance as to vowels and consonants.

French has not the breadth and character necessary and is at its best in intimate descriptive songs.

Spanish lacks outline and its song literature is

little known to us except for its popular ballads.

The age in which Germany gave the world its standard song literature is gone.

The present generations have thrown a glorious heritage to the rubbish heap as far as they are concerned. It was not accident that sent to Germany its great poets and composers and it was a bitter day for her when she took the road to materialism instead of emulating the examples of wisdom and beauty that adorn her national scrolls.

The German language for singing is not as well balanced as our own, having too many consonants closely grouped. Consonants cut the tone into periods of meaning, and the more easily this is accomplished with the least possible cessation of voice, the more valuable is the language for singing.

Let us hope that responsible people will create song translations that will be poetic in themselves, true to the inner meaning of the original text and thus sympathetic to the musical settings. In the meantime the German songs should be taught in the original, except in rare cases where inspiration has evolved a beautiful translation.

We do not believe that languages, outside of Italian, German, French and English, have a place on the programs of this country unless the performer is unusually well versed and is appearing before an audience the majority of which is native to the language used.

The practice of importing jazz and languages from the isles of the sea is far-fetched and generally reflects the desire of performers to impress the audience with their versatility. This chasing of the sensational classifies the performer so definitely that only the ignorant mistake them for artists.

Beauty is universal and invariably suffers when expressed through crudities. Language and music reflect the development of those who create it. Aborigines have not yet attained to our development and jazz reflects that fact. Those chasing sensation are sacrificing ideals and are mistaken in imagining themselves artistic and purveyors of beauty.

A feeler intended to take the public pulse in regard to jazz appeared in the newspapers in connection with the possibility of presenting opera of this type at the Metropolitan. After this the "opera" was given. It is to be deplored that such a degraded condition is possible in connection with an institution which has been so well served by great artists in the past.

If the musical public and the papers do not voice the indispensability of reform from the inside out, then we may know that this institution is due to artistic extinction, having lost touch with its higher attributes only to indulge in an orgy of crude physical expression.

There is one phase of this subject of language

that needs the searchlight of truth. We must cease to tolerate the foreign singer who sings our own language badly or who sings foreign songs translated into any language except our own. It is stupid of us to sit through programs where Russian songs are presented in French, Norwegian songs in German, and Sicilian dialect songs in the original when even the Italians cannot translate them.

If we had possessed the authority, we would not have allowed the old Century Theatre presentations of Shakespeare in German. Since when have translations improved Shakespeare for the English speaking races? Since when have we been ashamed of the English of this great soul?

How many of the so-called artists who have come here from Europe would take the trouble to study our language as we do theirs? It is proverbial that the French of an Italian, and vice versa, is atrocious.

New York City, the Mecca of the European, has become a babel of mediocrity. The body musical is corpulent with the gluttony of material and physical sensationalism which has been imported.

INTROSPECTION, OR LISTENING TO ONE'S VOICE

The harmful practice, indulged in by singers and encouraged by teachers, of listening to one's voice cannot be censured too strongly. In training, when

correction is necessary, it is the teacher who should listen and imitate the pupil and *then create the example*, thus instituting a relative comparison between right and wrong, good and bad, which, being separate from the pupil, can be properly appreciated and will lead away from introspection.

It is because of the pupil's need for an example or illustration that instrumentalists have no more moral right to teach singing than the singer has to teach instruments, as contrasting illustrations would be impossible for either to create.

We learn only by placing side by side the comparative values of expression. The pupil, in learning from the contrast instituted by the teacher's singing voice, starts to build *his own quality of ideals into his own equipment*, not because of brain reactions but because of emotional reactions as a result of hearing the example of the teacher.

As we said, it is proved that the understanding and expressing functions in each one are separate from the hearing function and can only be developed by repetition patiently insisted on. It is an individualistic creative process.

Listening to one's voice is the introspective attitude which inhibits expression. It pictures the singer's attention centered on the instrument or the voice and is exactly opposite to the attitude of spontaneity necessary for a performance of beauty

and thought. Eventually it destroys performers who might evolve something original by making a spontaneous attempt to express themselves. Singers attempting to perform on the listening basis always sound detached from the heart interest of their song and one feels that they are *Backing away* from the audience instead of taking it into their confidence. Introspection is inhibitive nervously therefore muscularly, and prohibitive for performance. Sound travels by a natural law and we cannot change it, but introspection kills the message and tone degenerates into sound as the message is held back.

LEGATO

The lack of legato in singing is as much a reflection of our day and age as it is a reflection of lack of understanding in singing and its teaching.

The background reflected in a serene and poised consciousness, of which legato is a reflection, cannot be expressed by a generation that hitches its way along the highways and byways of life with chests fighting for a resting place on backbones shaped like question marks and abdomens coming around corners two or three minutes in advance of their owners.

It is time that people knew this posture to be a reflection of the lower self where thought has become centered on the physical and indulged in until

the body has become a stranger to the feeling of true emotion and can only picture complete depletion or the instincts of animalism. It is a physical picturing, publicly paraded, which shows an utter disregard of decency and ignorance of the standards of physical beauty.

That the fine womanhood of America can worship such low standards, paraded in the name of fashion, is one of the enigmas of today.

A famous specialist has told us, after years of conscientious work among women, that 65 per cent were unsound physically from the angle of bearing children.

If people think that they can sing with a complete distortion of the physical body by which singing is expressed, they are treasuring an illusion.

When the emotional and mental plane in the consciousness balances the physical, the jaw is loose and the enunciation forward. One's capacity to sing legato is measured by his capacity as to will in attuning his thought to a rhythmic expression of emotion. The physical must obey its master's voice.

Legato in singing reflects a poised consciousness; and the unbalanced, hysterical, twitching unfortunate must begin with an education that regulates a proper and truthful approach to everything. Will power and desire over thought processes, for the expression of emotion, is the key to legato. Neither

will nor thought can be concentrated on the voice or the physical instrument directly.

RHYTHM

It is impossible to exaggerate the importance of rhythm in music as well as in life generally.

In our earliest records of group life we find instruments and customs that have been created for the purpose of expressing feeling and to picture existing standards of rhythm. Poetry ceases to dwell in the realm of art when rhythm which reflects feeling is disturbed. It becomes mental gymnastics.

It is the overshadowing of the *scientific, man-made, mathematical accuracy* displayed in the creation of angles, by emotion as rhythm, that lifts a drawing from the level of geometry to the plane of art—that makes the Greek statuary beautiful in proportion instead of perfect in angles.

Standards of accuracy for the use of material things can be computed by man and be stabilized. The quality of beauty, of which rhythm is a part, is incapable of measurement, is ever changing, ever growing, and is one of the chief avenues for individuality in expression. Time in a song is the same for all, rhythm is individual. Rhythms, in connection with varying qualities, reflect the intensities of the emotions they picture—the inner meanings of song as felt by each singer.

While the basis of musical composition is mathematical, a scientific or mental presentation of music, whether by instrument, voice, facial expression, gesture or dancing, *because it leaves out* rhythm, degenerates to the plane of mental and physical mechanics—the standardized expression of the psychologists' herd and the most potent means of killing individuality.

Man composes and creates largely with mathematical accuracy. Deity creates by rhythmic impulses. Rhythm changes the sharp angles of mathematical accuracy into the flowing lines of beauty.

Today we have in most ball room dancing a perfect presentation of the prevailing ignorance regarding the true inwardness of rhythm. Passion, the sickening, sordid quality of animalism, has temporarily supplanted the rhythmic grace that is born of beauty, the child of pure love.

This is equally true of the cubist and futurist in drawing, painting and sculpture. This ignorance centers around the lack of understanding between the two opposite classes of sensation, namely passions and emotions. A rhythmic sweep has given way to an angular and crippled monstrosity.

The effect of passions on the body is too well known to admit of argument. Passions or animal instincts are qualities of natural force that do not work sympathetically even with their own kind

and they always set up warfare against all harmonious energies in the physical instrument, thus disorganizing and destroying it.

The result of allowing these animal instincts to dominate our expression can easily be traced in the quality of the blood and respiration, tone qualities, rhythms, etc.

To deny these statements registers one's lack of information and leaves the truth untouched.

NEWSPAPER CRITICISM

No artistic ideal is served by personal mention, good or bad, of any performer.

Consciously or unconsciously newspaper criticism of singers is part of as vicious a circle as ever attempted the destruction of the beautiful in expression. It is a vulgar intrusion of private opinion in the public field.

Today the agent forces a would-be performer, at considerable expense which is generally an undue sacrifice, to appear in a big city in one or two favored auditoriums merely as a target for criticism. If the criticism is favorable, it forms the basis for attempted bookings throughout the territory served by this agent, provided he has been sufficiently paid in advance. In return for money the agent guarantees nothing. If the critic has a service to perform,

his field of operation should be the private hearing and the agent who engages him should pay him for his services. If the agent wishes to follow the critic's opinion after a *private instead of a public* performance, that is his business. Today, when criticism is unfavorable and the money spent, disaster often stares the performer in the face.

The agent generally does not know and seldom cares whether the performer is or is not an artist. If the agent can get the notices, he will turn a singer loose on an unsuspecting public, if he is paid by the singer to do so.

Who are these critics that newspapers engage to criticize singers? Have they ever received favorable criticisms of their own singing? Have they developed by *singing*, which is the only way possible, those inner appreciations of *vocal* beauty that constitute the receiving centers to which beautiful singing can appeal, and which centers alone can furnish the understanding for an intelligent and charitable opinion of beautiful singing in another?

Or are these critics people who have only a one-sided growth that comes through listening, not performing, or the intellectual attainment that reflects musical dictionaries, theory, counterpoint and tradition? This develops a mental *grasp* of composition, song literature, also the records of past performances, all inadequate singly or collectively as a

means by which to sense the beautiful and individual born of intuitive emotion in a singing performance.

Artistic singing is an individual expression of beauty which is emotional, and no amount of *mental training* can develop an understanding of these beauties. Mind appreciates the *thought of others but is not attuned to the appreciation of beauty*. We cannot measure apples by pears as they are not the same thing.

Thought performs the same service for beauty that a system of water works performs for the water. Both are valueless when not filled with that which they came into being to form or express.

A famous guest critic recently compared a performance of *Tosca* to a prize fight. Is there anything constructive in such criticism? Can one, who is willingly debasing the understanding of the mass by emitting the fitful sparks of the intellectual firefly, be trusted to pass fairly upon the efforts of any singer experiencing the ordeal of a public appearance in a large city with all of the strain and anxiety attending a debut? Should critics of this order receive the co-operation of agents or newspapers or have their opinions held in esteem by any other class?

It is time that teachers, pupils and the public at large knew that no real artist has ever paid the slightest attention to newspaper criticism.

Teachers and singers must practice a faithful expression of their own ideals, for that alone leads to art and that alone will build higher standards. If we have no desire to build higher standards through the expression of ideals, we should seek seclusion and wallow in our own sensuality, as there is nothing left when instincts are in evidence and *ideal expression* is denied.

There are only contrasts in life—no half way expressions that have other classifications. Those singers, who vitiate ideals, are expressing animal instincts and must have their expression compensated for by those who are living and singing beautifully, else the singing world will become chaotic, turmoil will replace order and the last vestiges of art will disappear.

The responsibility of teachers and performers is great and is not to be lightly assumed. Pupils must invariably demand of themselves and their teacher that idealism which has its sap root in the fundamental principle of impersonal love expressing as beauty. Physical force and mental force must be the servants of this principle or we delude ourselves with the thought that we are doing anything worth while. Individuals may be popularized by favorable criticism but individual criticism has never advanced the standard of art.

Leo Dietrichstein voiced the contempt of the artist for criticism when he said that it gave him a

mental yawn to think of the *bales of stuff* that had been written about him which he had never read.

STUDIO ATMOSPHERE

Example is the best teacher. Only an understanding and use of the principles that make for artistic growth can create the true atmosphere in a studio. The teacher must not *talk* about truth only; he must *be the truth* up to the limit of his understanding.

Only those pupils, who have a most unusual understanding of the need of expressing pure emotion, can do aught but shrink in a studio atmosphere where nervous virility pursues its destructive path for the attainment of money and the teacher's effort is regulated by minutes instead of a desire to help.

As Donnelly says, "There is an unbelief which grows out of ignorance as well as a scepticism which is born of intelligence." Therefore some will accept the foregoing statements and some will not.

Whether we are at the head of a business or are the moving spirit in a studio, it can never for one moment be forgotten that it is what we really and truly are ourselves and not that which the brain may click off in clever speech that vitalizes our influence over others.

Feelings of passion are ugly. They are attractive

temporarily in a physical sense only and they destroy the mental and physical vehicles used for their expression.

Do as I say, and not as I do, is not convincing. The ability to tune in on the radio to unseen force has taught multitudes a law which should have been included in our singing education from the first. This law is that we give out that which we attune ourselves to in universal life; that universal energies express in three classes as emotional, mental and physical forces, and that we can attune ourselves to great varieties of these three energies called by material science modes of motion. From the time that we understand the inner meaning of free will and desire we can attune ourselves to the highest that we can comprehend.

It is then necessary for the teacher to be attuned to beauty and intelligence and, through patient and steady giving out, cause to awaken in the consciousness of the student these attributes of the true artist which alone make public performance legitimate and which alone can bring true success and perpetual growth.

"Birds of a feather flock together." It is interesting to note that in those studios, where the coat of arms is a dollar sign rampant on the dial of the clock, the pupils are nervous, impatient expressors of the physical instincts, studying singing as a means for a personal parade and financial gain only.

Animal instincts are attuned to animal instincts.

Wisdom speaks to wisdom.

Beauty is attuned to beauty.

Millions are being taught this truth in attuning radios.

It is by *example* that pupils are most readily taught to supplant fear by faith, tension by poise, and instincts by emotion.

The indispensable teacher is one who has firmly maintained in expression the attributes of love and wisdom, until the animal instincts of the physical body or lower self have fallen away through lack of use. Teachers with understanding have a simple, wise and sympathetic approach that adapts itself to each pupil, causing diffidence to disappear and the flower of beauty within each one to gradually unfold.

Let not the teacher pride himself on creating this beauty and intelligence in the pupil. *Such a process is impossible.* We are all endowed alike and the teacher having brought to the surface of his own consciousness and built into his own character the attributes that bring success, by using them, causes to arise in the consciousness of the pupil, because he has a like endowment, these same attributes, which, being attuned only to their own kind, will respond to the teacher's example.

The teacher, as a sending station for beauty and

thought, causes to awaken like centers in the pupil's endowment; and the pupil will then receive, not from the teacher but through his own endowment, that which becomes an increasing and dependable quantity just in proportion to the pupil's individual effort to give out.

The same principle applies to the lower self also. Unless pupils are fortified by a development far beyond the usual, they will, under the baneful influence of the materialistic teacher, be constantly tensed, fevered and filled with fear; their feelings will be physical and not the stirrings of the impersonal emotions of beauty.

Ahead, ever ahead must be the watchword of the teacher. Otherwise he is receiving money under false pretenses, as a follower cannot be a leader or teacher.

Let us take the student who attends the performance of a great artist, who sings one or two songs known to the student. On returning home still under the emotional spell of the artist the pupil goes to the piano and sings these songs previously known and which have just been heard. The result is a performance exceeding in beauty and poise anything previously attained.

The pupil learned nothing of so-called methods of voice production, nothing of throat action, registers, breathing or any other fallacy. His emotions were more fully aroused and he carried away

some new impressions of beauty. While these beauties still flooded the consciousness the pupil sang beautifully under their spell. Beauty is an energy that does its own work when not prevented.

It is only because of this principle that individual interpretation becomes possible. We express when singing that which is in the consciousness at that time. The *teacher* must be like the *artist* and constantly awaken in the consciousness of the pupil that beauty which alone makes singing artistic and upbuilding.

Humanity is always searching for truth. Teachers should be among the *leaders* who know *some of the truth* and *live it* and can *explain* it. Truth does its own work and is always more potent than the opposite.

When those assuming leadership in the studio have *built into their own characters* traits the opposite of those which have debased singing, they will know how by word of mouth to make their teaching gripping and crystal clear.

The truth of the things that are eternal is available to everyone and will awaken its own kind at some level in the plastic natures of those whose characters are being formed, as all have a like endowment. Ideals sincerely presented can but awaken ideals in another.

Greedy materialism and animal passions are saturating the musical life of all great centers at this

time; they are ringing the death knell of artistic singing. It is not unusual for twelve concerts and recitals to be given in a day and hardly one of them of a nature to add anything of benefit to the city's musical life.

Teachers and singers must realize that a big city is a big opportunity for service and not a field in which to demonstrate selfishness and inexperience. "Big city" notices will not get engagements for any one except the truly phenomenal performer and then money must be freely spent by some one if quick returns are to be realized.

It is paid publicity of a very cheap kind, in connection with the well known singers of today, that sells their wares and not the excellence of their art. Of what artistic value is the information that a singer enjoys ocean bathing nude that she may regain her physical proportions?

We easily recall that standards were higher when Madame Nordica refused to allow her agent to send out a lot of prepared publicity because it was cheap and vulgar. We must give up the idea of quantity production in art and return to the ideal of quality first, last and always.

He who expresses true emotion while singing will give out a quality that is beautiful. If this beauty is served by thought and almost any amount of power, such a singer will be an artist.

Without love in life to develop beauty in expres-

sion, humanity will remain under the law of the survival of the fittest in an animal sense, and singing will cease to be beautiful.

The false guide of material ambition flays the physical body and fags the intellect.

The expression of beauty brings the full life of joyous growth, illuminating the path of song and bathing with its healing qualities all who come under its influence.

The deluded singer, who follows material ambition, struggles a few days on the material plane, thinking that he is alive because he is physically active and is mentally efficient. In a few years the machine wears out and he regrets a wasted life. The brain is tired and he sinks into oblivion forgotten and unsung.

He who lives the life beautiful experiences emotions that are always young. He knows that he is a channel through which is pouring those energies which have made his life cheerful and helpful. He faces the end of his career with the understanding that in this day of school he has passed his examinations and is to step into a fuller expression of the beautiful.

The standards in art which we all admire have been created by those who have dared to express their individual ideals of beauty regardless of how they might be received.

To fulfill our missions as artists we cannot copy

past expressions, but we can and must copy the principles which real artists have always used.

Disregarding the standards of the past as a measure of our present capacity for expressing the beautiful, we must give out fearlessly our highest ideals of beauty, that a new and purer level of artistic singing may be the inheritance and inspiration of those who follow.

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